



"It is best because it is clear—therefore it is clearly the best"

DINNEFORD'S

Pure Fluid
MAGNESIA

The safest and most effective corrective of Acidity, Heartburn, Flatulence, Liverishness, Bilious Headache, and Discomfort after Food. Eliminates the excess Acids which predispose to Rheumatism and Gout. A gentle and pleasant aperient. Famous for over 100 years as the best form of Magnesia for Infants and all Adults, especially Invalids and the Aged.

ORIENT LINE TO AUSTRALIA

VIA GIBRALTAR
 PALMA, TOULON
 NAPLES, PORT SAID
 ADEN & COLOMBO
 20,000 TON
 SHIPS

Write for List of Tours & Cruises
 Managers: Anderson, Green & Co., Ltd.
 5 Fenchurch Avenue, London, E.C.3
 West End Offices: 14 Cockspur St., S.W.1
 No. 1 Australia House, Strand
 or Local Agents



*"O Bed! O Bed! Delicious Bed!
 That Heaven upon earth to the weary head!"*

THERE are 50 bedrooms with "Heavens upon earth" at the BERYSTEDE. 34 bathrooms, which some people consider to be Paradise as well. And for those who desire seventh heavens, there are many private suites. Yes—it is a heavenly place!

THE BERYSTEDE, ASCOT.

Telephone: Ascot 888.

Write to the Manager for a booklet, which describes this delightful spot. It is lovely down there in the Spring.

GENUINE IRISH TWEEDS AND HOMESPUNS

make economical Suits and Costumes that give long wear and keep smart all the time: woven from all new wool in fast colours.

Sold direct from the old-established distributing centre; by the yard, or in garments tailored to measure.

Patterns and Tailoring Details,
 Post Free, from Desk 18.

**THE WHITE HOUSE
 PORTRUSH, NORTHERN IRELAND**

There is no Customs barrier between Northern Ireland and the rest of the U.K.

ST. MORITZ

Engadine, Switzerland (6,000 ft. altitude).

Golf Championships

(18 and 9 holes Links).

4 International Lawn Tennis Matches.

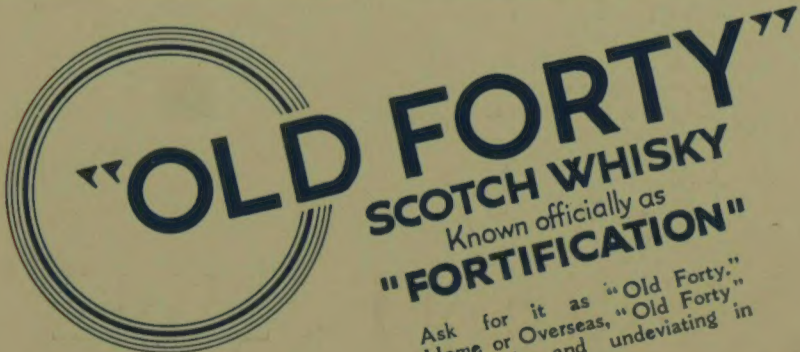
TROUT FISHING.

RIDING—SWIMMING—MOUNTAIN CLIMBING.

All Roads Open to Motor Cars.

The Big Five:

**THE GRAND HOTEL
 THE KULM HOTELS
 THE SUVRETTA
 THE PALACE
 THE CARLTON**



Known officially as
"FORTIFICATION"

Ask for it as "Old Forty"
 Home or Overseas, "Old Forty"
 is reliable and undeviating in
 quality.

SIMPSON SHEPHERD & SONS LTD
 ABERDEEN

FOUNDED
 1816

DEAF NEW OSSI-VIBRO

Is not affected by movement of any description, and can be worn without discomfort whilst carrying on with one's normal occupation, WORKING, PLAYING, WALKING, RIDING, etc.
 Approved and supplied through the ROYAL SURGICAL AID SOCIETY, ST. DUNSTON'S, MINISTRY OF PENSIONS, NATIONAL HEALTH APPROVED SOCIETIES, etc., etc.

CALL AND HEAR, or write for details of home test, given without fee or obligation.

HELP YOUR EARS TO HEAR with the most astounding invention of the age. By wearing a small FLESH-COLOURED disc in the cavity of the ear, your own ears are made to work.

"Ossicaide"

V. A. FOOT, F.I.P.I., SOLE INVENTOR,
 447, OXFORD STREET, LONDON, W.1

Opposite Selfridge's. 'Phone: Mayfair 1528/9.
 Nearest Station: Marble Arch Tube.

And at 62, MARKET STREET, MANCHESTER
 'Phone: Deansgate 3065.

THE LARGEST MANUFACTURERS OF DEAF AIDS IN THE COUNTRY.

KUTNOW'S POWDER

EFFERVESCENT SALINE

**Corrects the Liver
 And Cleanses the
 Kidneys.**

What is this
"ALVIVACITY"?



EVERYONE is talking about "ALVIVACITY," those exclusive qualities of the all-British ALVIS which are the result of many years of leadership in automobile design. No other car gives such a joyous response to every mood, or possesses such features which make for better motoring. Every ALVIS owner is an enthusiast, he cannot possibly be otherwise. Exclusive ALVIS features incorporated in different Models include independent front wheel springing and steering, patent self-servo brakes and the only all-synchromesh four-speed gearbox in production, which makes gear changing swift, silent and certain. Coachwork is of the highest order, and there is a wide choice of 1934 Models.

"The Car for the Connoisseur"

ALVIS

For details of 1934 Models from £475 write
Alvis Car & Engineering Co Ltd Coventry.

H.P.



"THIS IS THE PLACE FOR A VILLAGE"
— Extract from the Diary of John Batman, Founder of Melbourne, 1835

"Come Celebrate with us
A Great Occasion!"

Special Centenary return tickets
are being issued by the shipping
companies at a single fare and a
half. Never has the voyage to
Australia and back been so
inexpensive or more opportune.

Melbourne Centenary
Commencing OCT. 1934 **Celebrations** Commencing OCT. 1934

AUSTRALIAN NATIONAL TRAVEL ASSOCIATION
GRAND BUILDINGS, TRAFALGAR SQUARE, LONDON, W.C.2.

There
are many
ways of
travel
but to be
sure of
comfort
travel by



ORIENT LINE
CRUISES

Managers: Anderson, Green & Co., Ltd., 5 Fenchurch Avenue, London, E.C.3
West End Offices: 14 Cockspur St., S.W.1 and No. 1 Australia House, Strand, W.C.2

THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, MAY 19, 1934.



A REMARKABLE DISCOVERY OF THE FIRST KNOWN SUMERIAN CULT-STATUES: THE LORD OF FERTILITY AND THE MOTHER GODDESS, OF ABOUT 3000 B.C. (HEIGHT OF THE GOD, INCLUDING BASE, ABOUT 30 IN.)

Here and on five other pages (two in colour) we illustrate new discoveries made at Tell Asmar, fifty miles north-east of Baghdad, by the Iraq Expedition of the Chicago University Oriental Institute, as described by Dr. Henry Frankfort on page 776. Mr. Seton Lloyd was again in immediate charge of the work at the temple, and Dr. Thorkild Jacobsen of that at the private houses. From this temple, which is of the Early Dynastic Sumerian period, datable to about 3000 B.C., came twelve complete statues, including

the first cult-statues (shown herewith) ever found in Babylonian excavations. The character of the goddess is indicated by the small statuette of her son, of which only the feet are preserved, let into the base. The base of the god's statue bears his triple symbol—gazelles, plants, and the lion-headed eagle, Imgi. The hair is blackened with bitumen, and the eyes inlaid with black limestone and shell. The cup which each grasps suggests the annual New Year feast following the union of god and goddess to ensure fertility.

PHOTOGRAPH BY MRS. RIGMOR JACOBSEN, STAFF PHOTOGRAPHER TO THE IRAQ EXPEDITION OF CHICAGO UNIVERSITY ORIENTAL INSTITUTE.



By G. K. CHESTERTON.

NEW movements in literature are those which copy the last century but one. If they copy the last century, they are old-fashioned; but if it is quite clear that they are much more than a hundred years old, they are entirely fresh and original. It is true that there are certain literary men, claiming to inaugurate literary movements, who try to avoid the difficulty by various methods; as by writing their poetry upside down, or using words that consist entirely of consonants; or publishing a book of entirely blank pages, with a few asterisks in the middle to show that there is a break in the narrative. These or similar scribes are conjectured to be trying to copy the literature of the next century. They may freely be left for that century—to forget. Moreover, parallel perversities, if not exactly the same ones, are also to be found scattered through the centuries of the past. Of such a kind, for instance, were the Renaissance games or sports which consisted of shortening or lengthening the lines of poetry, so as to make the whole poem a particular shape, such as the shape of a heart or a cross or an eagle. Anyhow, if we eliminate a few such eccentric experimentalists, who think they anticipate the intelligence of the future by being unintelligible in the present, the general rule about change and rejuvenation in literature is much as I have stated it. It is essential for the pioneer and prophet, not so much to go forward very far, as to go back far enough. The general rule is to skip a century, as some hereditary features are said to skip a generation. There is something very odd about this system of alternation, black and white like a chess-board. It is as if every man always hated his father and adored his grandfather.

About some epochs of culture, all this is fairly well known and fairly widely admitted. Most people realise, for instance, that the Romantics of the nineteenth century were appealing back to the more purely poetical poets of the seventeenth century, against the almost prosaic poets of the eighteenth. Indeed, Romanticism, though it so often went with Revolutionism, was in its very nature a more general appeal to the past. Perhaps the most genuinely and practically effective populariser of the new Romanticism was Sir Walter Scott, whose truest title is *The Antiquary*. But the same is true, of course, of the other Romantics who were not, as Scott was, personally Tory and traditional. Coleridge's "Ancient Mariner" was taken as the very type of a new and original and even fantastic form in literature. Yet the "Ancient Mariner" has a form, and it happens to be an entirely antiquated form. The Ancient Mariner was a very Ancient Mariner. The very defects of that amazing ballad are the defects of a swagger of antiquity, like the needless outrage of calling the Mariner a Mariner. Even Byron was always looking backward, and he died not for the modern Liberals, but for the ancient Greeks. Had he been a true Progressive, and observed the gradual improvement in all things, by the substitution of higher for lower civilisation, he would, of course, have preferred to reverence the more recent phenomenon of the Turks. But, generally speaking, it is true to say that the modern Romantics were not really looking to the sunrise; they were pursuing a most gorgeous and glorious sunset, of which the last trail and after-glow vanished with Crashaw and the Cavalier mystics. The men of the seventeenth century; the men of the last century but one.

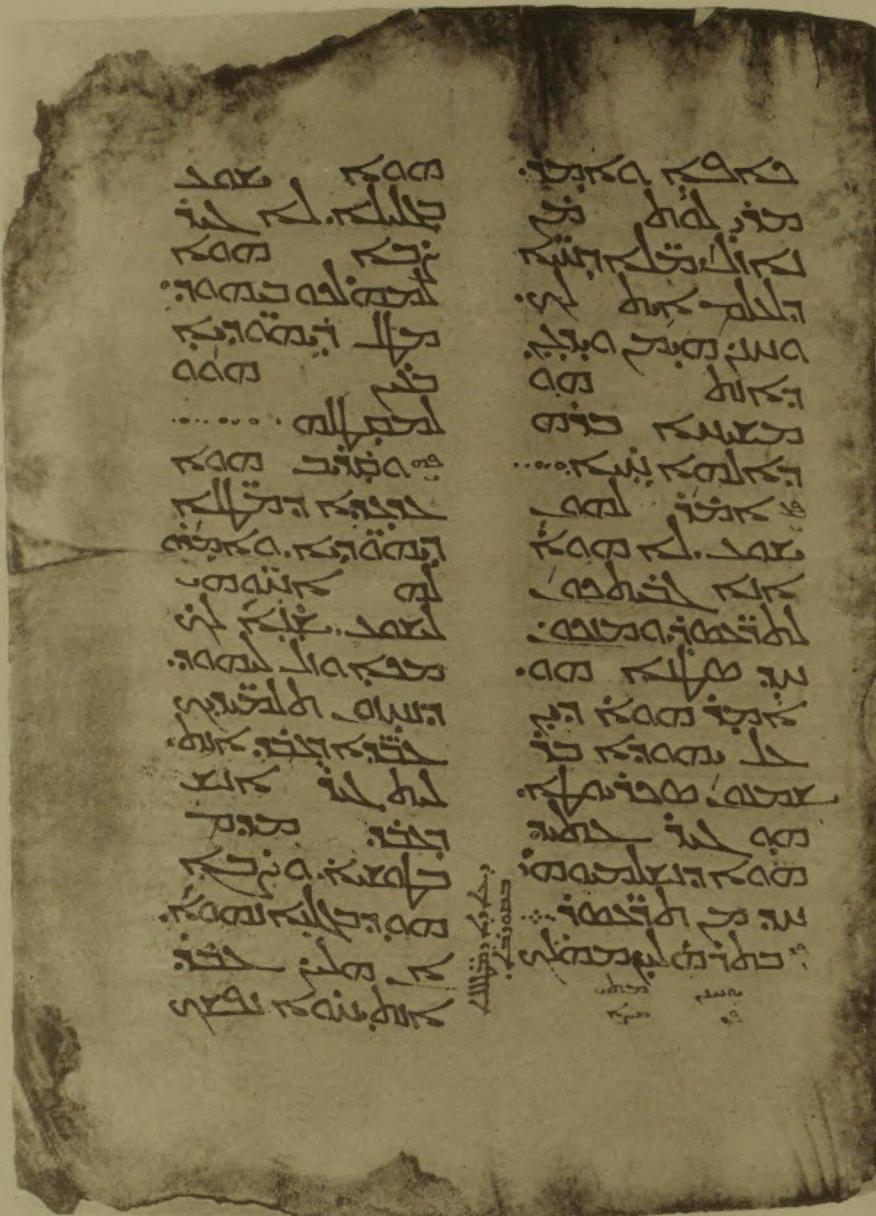
What is not so clearly seen is that the same is true of the twentieth century; and the twentieth century also is copying the last century but one. In short, it is copying the eighteenth century, and especially all that was most hated and condemned in the work of the eighteenth century. This is specially true of two outstanding features which many have thought to be a great deal too outstanding. They specially imitate, among the elements of the eighteenth century, its coarseness and its coldness.

his characters behave in as inhuman a manner as the tricky and treacherous and heartless lovers in the old cynical comedies.

These new writers are making a new attempt to find civilisation along the old rationalistic road, which is now nearly two hundred years old, rather than along the romantic road, which is only a hundred. Allowing for the inevitable but incidental difference in the details of the day, which have to be discussed, the spirit of the Very Modern Young Man is the spirit of a man in a three-cornered hat and a powdered wig. Much as may be said about disorder in the arts, there is another side to the recent realism of literature. It has its own kind of neatness, just as it has its own kind of nastiness. The same can be said of the detailed drawings of Hogarth. Even its extravagances are more often satires and less often visions. Mr. Aldous Huxley much more clearly suggests a return to Swift than an extension of Yeats. Mr. Yeats will not care about that, partly because he is too great a man to care, and partly because nobody has a finer admiration for Swift than he. But obviously the ruthlessness of "Brave New World" is more like the ruthlessness of "Gulliver's Travels" than it is like the more optimistic ruthlessness of the nineteenth-century visits to Utopia or the Earthly Paradise, in books like "News From Nowhere" or "New Worlds For Old." It is equally obvious, in the debates about sex, that men like Mr. Aldous Huxley, following on men like Mr. Bernard Shaw, have been merely rebelling against that Romance which was itself a rebellion; a rebellion against the realism and common sense of the age of rapiers and snuff-boxes. Much that is called immoral in a modern novel might have been called highly moral in an eighteenth-century tract warning the young of the close connection between the girls and the gallows. Sentimentalism is a mere catch-word; but, anyhow, we do not entirely solve the puzzle we call Progress by looking at the pictures of *The Rake's Progress* or *The Harlot's Progress*. Those who despise sentimentalism now have rather a tendency to talk as if nobody had ever despised sentimentalism before. And so the rather feverish youthful genius, in Chelsea or Bloomsbury, feels that he alone has flung off all the fetters of all the ages when he braces himself with a bold effort to say something daring and destructive, and then says exactly what Dr. Johnson would have said.

Nobody supposes such parallels are complete. Nobody supposes that such comparisons are concerned with mere copies. It does not follow that the new writer has not something in him that is really new; or, what is much more important, something that is really his own. The point is that such inspiration as he does invoke does not come from the newer things,

but rather from the older things. The poets of the Sitwell family, for instance, have been both chaffed and flattered for introducing newer things; but, in fact, they are particularly fond of the older things. Their taste in gimcracks is exactly the eighteenth-century taste; when one of them gives Apollo a "golden peruke," we see a hundred embroidered pictures or painted tiles in old mansions and museums; and Miss Edith Sitwell has written what would be the best, if it were not the only, sustained eulogy on Pope.



A FIFTH-CENTURY CODEX OF THE NEW TESTAMENT, IN SYRIAC, DISCOVERED IN AN ARMENIAN MONASTERY: A TYPICAL PAGE OF THE MANUSCRIPT, WITH PART OF THE 15TH CHAPTER OF ST. MARK, DESCRIBING THE CRUCIFIXION. (ACTUAL SIZE, 13 INCHES HIGH.)

We reproduce here a page from one of two important New Testament manuscripts in Syriac discovered by Dr. Rendel Harris, the Biblical scholar, in the Jacobite Syrian monastery of Harput, in Armenia. These MSS. are among the earliest known of the Peshitta version of the New Testament (the "Authorised Version" of the Syrian Church), almost contemporary with the great archetypes on which the text is based. Considering their antiquity, they are in a remarkably good state of preservation. The earlier manuscript (here illustrated), written between 440 and 550 A.D., in a fine large Estrangelo script, occupies 100 leaves of vellum, and contains nearly the whole of the Gospels of St. Mark and St. Luke, with about three-quarters of St. John. The Peshitta Version has been attributed to Rabbula, Bishop of Edessa from 411 to 435 A.D., who is recorded to have translated the New Testament from Greek into Syriac. Some critics consider the Syriac version the original, and the Peshitta dialect the language spoken by Our Lord and the Apostles. The newly found manuscripts were entrusted to Messrs. William H. Robinson, Ltd., of Pall Mall, who have offered the two for sale for £3500, and placed them on exhibition for a short time from May 14.

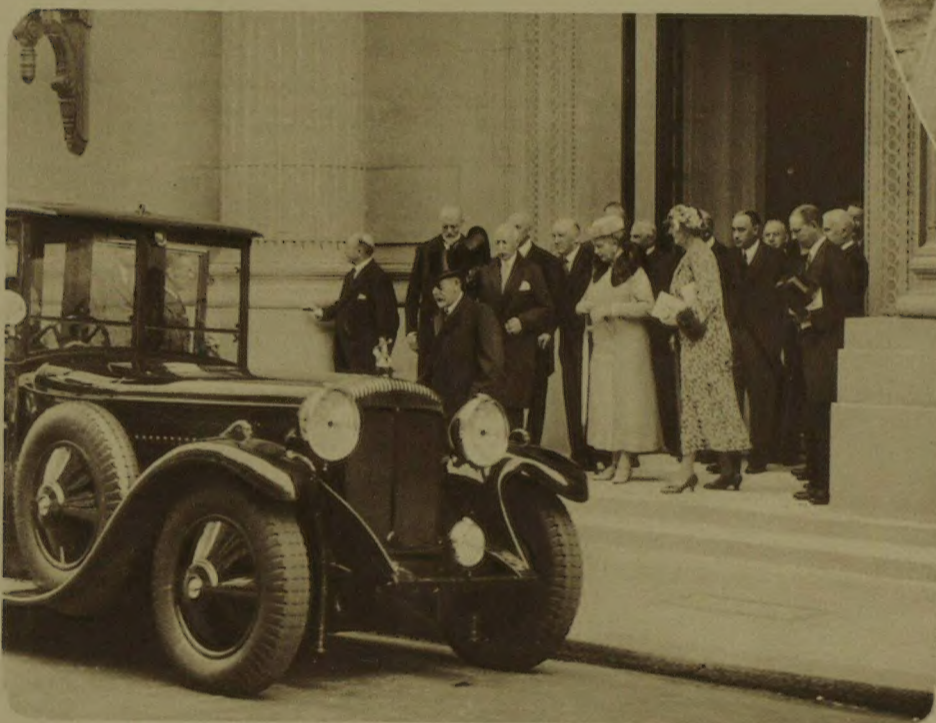
By Courtesy of Messrs. William H. Robinson, Ltd., 16 and 17, Pall Mall.

I do not necessarily use these terms merely as terms of abuse; it is much more important that the new writers themselves will use them as terms of praise. They would describe the coarseness as candour and the coldness as detachment; and in this again the eighteenth and the twentieth centuries would meet. But we get no further in such a matter by selecting terms of praise or blame for an objective fact of history. A young writer to-day does not admit that he is less educated because he uses the words which old writers learned in the gutter and the greasy tavern. He does not admit that he is less humanistic because

THE KING AND QUEEN AND THE LONDON SEASON: ROYAL ACTIVITIES—CHARITABLE, SPORTING, MUSICAL, AND MASONIC.



THEIR MAJESTIES AT KEMPTON PARK: THE KING AND QUEEN IN THE ROYAL BOX WITH THE PRINCESS ROYAL; AND WITH THE PRIME MINISTER, WHO WAS MAKING HIS FIRST VISIT TO A RACE MEETING.



THE VISIT TO THE MASONIC PEACE MEMORIAL BUILDING: THE KING, FOLLOWED BY THE QUEEN, ABOUT TO ENTER HIS MOTOR; WITH THE DUKE OF CONNAUGHT, THE GRAND MASTER, SEEN BEHIND HIS MAJESTY.

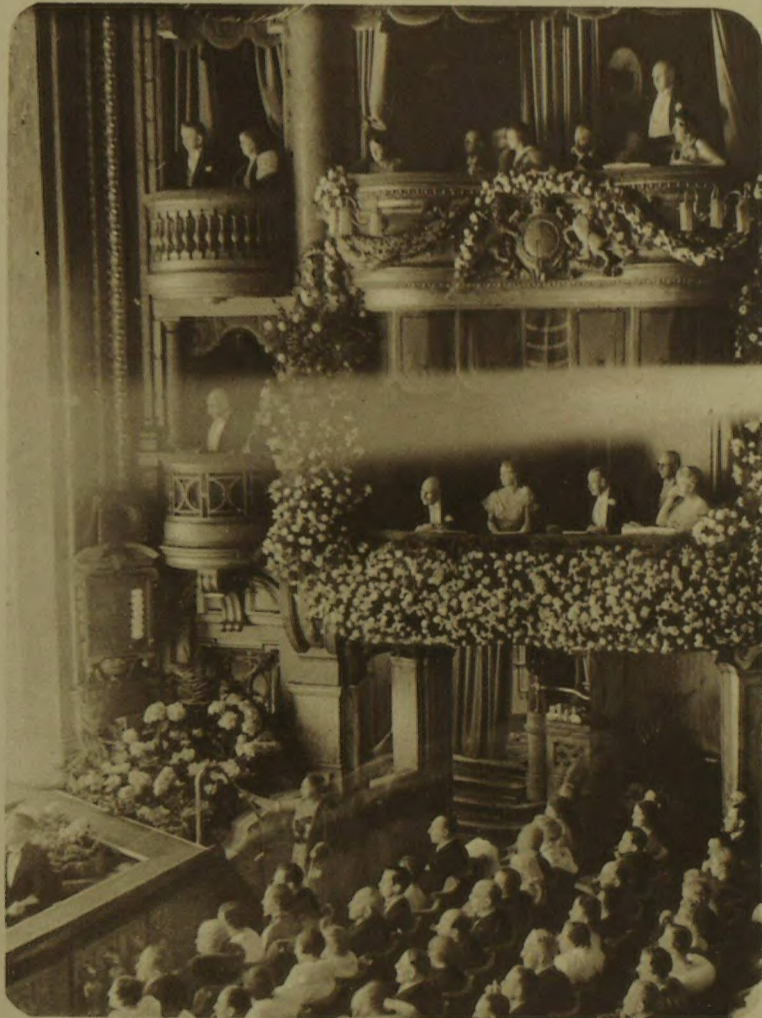


AT THE ALBERT HALL: THE KING AND QUEEN ACCOMPANIED BY THE PRINCESS ROYAL; WITH PRINCESS PAUL OF YUGOSLAVIA (WITH BOUQUET); AND SIR WALFORD DAVIES, MASTER OF THE KING'S MUSICK, ON THE LEFT.

Their Majesties the King and Queen returned to Buckingham Palace on May 7, from Windsor Castle, where the Court had been since just after Easter. On that day a salute of 41 guns was fired in Hyde Park in honour of the anniversary of the King's Accession to the Throne, which fell on Sunday, May 6. Next year will mark the twenty-fifth anniversary of his Majesty's Accession, and will be the occasion of special celebrations. On May 8 their Majesties attended the Command Variety Performance at the London Palladium. On May 11 they attended a concert in the Albert Hall in aid of the Musicians' Benevolent Fund.



HIS MAJESTY RIDING IN THE ROW; ACKNOWLEDGING THE SALUTES OF PASSERS-BY IN HYDE PARK.



AT THE COMMAND VARIETY PERFORMANCE AT THE PALLADIUM: THEIR MAJESTIES IN THE ROYAL BOX WITH THE EARL OF ATHLONE AND PRINCESS ALICE, COUNTESS OF ATHLONE.

They were present at Kempton Park on May 12, and saw Mr. Ernest Thornton-Smith's Cotoneaster win the Jubilee Handicap. Accompanying their Majesties were the Princess Royal and Lord Harewood. The Prime Minister also spent some time in the Royal Box—the first occasion, it is believed, that he has visited a race meeting. On May 13 there was a royal visit to the Masonic Peace Memorial building; followed by one to the Royal Academy. Courts were arranged for May 15 and 16; also for June 12 and 13. As we write, it is understood that the King and Queen will spend Whitsun at Sandringham.

THE AIR SIDE OF UNITED STATES NAVAL MANOEUVRES: AERIAL VIEWS OF AMERICAN WAR-SHIPS "IN ACTION."



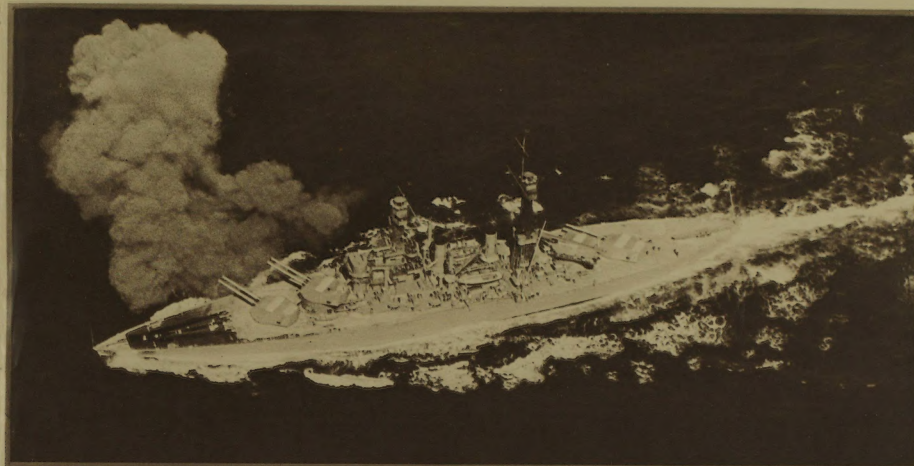
THE UNITED STATES AIRCRAFT-CARRIER "LEXINGTON" BREAKING THROUGH A SMOKE-SCREEN LAID DOWN BY NAVAL AEROPLANES IN MANOEUVRES OFF THE PANAMA CANAL: AN AIR VIEW SHOWING A CLUSTER OF PLANES GROUPED ON THE FORWARD END OF THE FLYING-DECK.



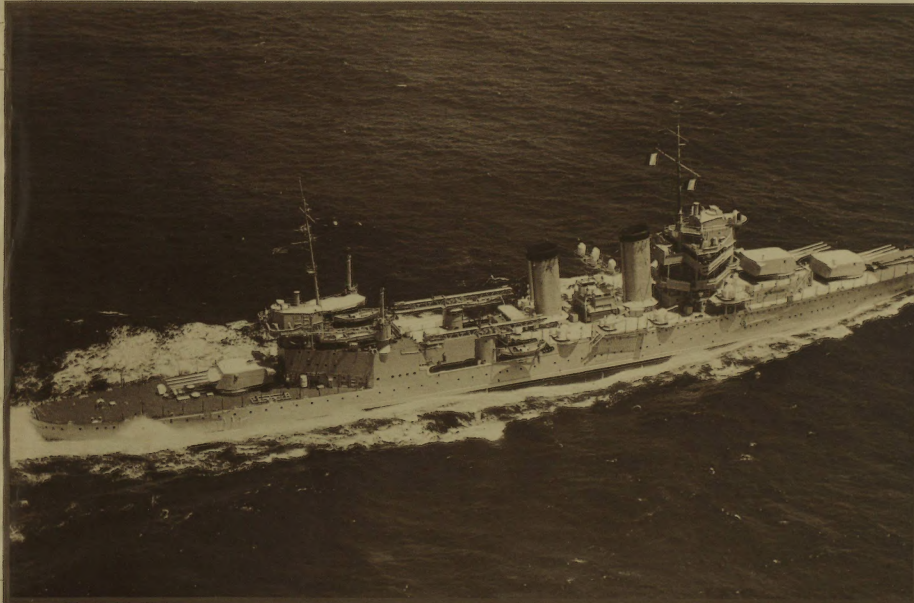
"FLOATING AERODROMES" OF THE U.S. NAVY SEEN FROM AN AMERICAN DIRIGIBLE (PARTLY VISIBLE ABOVE): THE AIRCRAFT-CARRIERS "LEXINGTON" AND "SARATOGA," WITH A SMALLER AUXILIARY, THE "PATOKA" (IN THE FOREGROUND, WHICH IS FITTED WITH A MOORING-MAST FOR AIRSHIPS).

In view of current controversy over the vital problem of our own air forces, for naval and military defensive purposes, the paramount part played by the air arm of the United States Navy, during its recent manoeuvres and mimic battles at both ends of the Panama Canal and in the Caribbean Sea, is a matter of extreme interest in this country. The above photographs, we should mention, do not show the actual exercises just concluded, but three of them were taken during previous manoeuvres, in which several of the same aircraft-carriers and other ships participated. The plans for the recent operations provided that the U.S. Pacific Fleet of 113 ships

should reach the Canal Zone on April 21 and remain there until May 5, passing through the Canal early in May and thus leaving the Pacific for the first time in two years. It was arranged that on May 13 the Fleet should go to Guantanamo, Cuba, remain there till May 25, and then proceed to New York to be reviewed by the President, outside the harbour, on May 31. During April a "battle" was fought at the Pacific entrance to the Canal between the attacking Fleet and a defending army. Three naval air raids were made on the land fortifications, and the aircraft "bombed" two aerodromes. On the other hand, the land defence airmen,



A BIG "TARGET" FOR BOMBING AEROPLANES: THE U.S. BATTLE-SHIP "WEST VIRGINIA" FIRING FOUR OF HER EIGHT 16-INCH GUNS (ARRANGED IN FOUR DOUBLE TURRETS) WHILE TRAVELLING AT SPEED IN THE PACIFIC DURING BATTLE PRACTICE—AN OVERHEAD VIEW FROM THE AIR.



ONE OF THE LATEST ADDITIONS TO THE AMERICAN FLEET SEEN FROM THE AIR DURING HER TRIALS: THE U.S. "SAN FRANCISCO," THE FIRST COMMISSIONED OF EIGHT NEW 10,000-TON HEAVY CRUISERS, WITH 8-INCH GUNS, TO COMPLETE A TOTAL OF EIGHTEEN TREATY SHIPS OF THAT TYPE.

starting from more distant aerodromes, claimed to have successfully bombed two aircraft-carriers—the "Lexington," 100 miles out from Balboa, and the "Langley," known as the "Covered Wagon." For the great mimic battle in the Caribbean the Fleet was divided into two forces—the "Greys," an "enemy" holding captured bases in the West Indies; and the "Blues," advancing against them from the Panama Canal. The "Blues" had a preponderance in aircraft, totalling 230 aeroplanes, some operating from land and others from the carriers "Langley" and "Saratoga," which houses eighty machines, while the airship "Macon," the world's

largest dirigible, carrying four small scout planes launched from a trapeze, operated from Guantanamo. The "Greys" had 125 aeroplanes, all based afloat, including the eighty housed in the carrier "Lexington." With these and submarines the "Greys" picked off battle-ships and cruisers. The general result of the five days' "battle" was to reveal the deadly nature of naval warfare under modern conditions and the immensely destructive power of aircraft. Admiral Sellers, the Commander-in-Chief, who acted as umpire, estimated that no less than a quarter of the ships engaged had been "destroyed." The airship "Macon" succumbed to "Grey" aeroplanes.

The World of the Kinema.

ANOTHER CATHERINE.

THAT "The Scarlet Empress" came to the Carlton in the wake of "Catherine the Great," thereby labouring under all the disadvantages of the successor to a success, is due only to the vicissitudes of distribution, for both films were made simultaneously in different countries, and ought, therefore, to owe each other nothing in ideas or originality. It is natural that they should be compared, since both deal with the same historical episode and treat it in a similar spirit—that half-psychological, half-burlesque attitude which modern biographers adopt towards great figures of the past. It is also inevitable, though perhaps unfortunate, that such comparison must be made in the light of their respective players, particularly the players of the title-rôle. The character of Catherine of Russia is notoriously subject to wide historical fluctuations, a circumstance which permitted the casting of Miss Elisabeth Bergner in the former version as a sensitive, pathetically eager young girl marrying into a royal house for love of its capricious scion. Where she failed to carry conviction was as that maturer Catherine, Empress of All the Russias, who overthrew her degenerate consort, schooled the unruly nobles with an iron hand, and brought her chaotic dominions to order and prosperity. Miss Marlene Dietrich is that Empress. Uncertain, even *gauche*, in the early tribulations of girlhood—her bewilderment is that of stupidity, not of simplicity—once the crown is upon her lovely head she is completely at home. When she saunters in uniform between the ranks of her guards, many of whom are her lovers, all of whom are her slaves, she is a leader of men. When she coolly

rigidly spared, giving space for at least one piece of effective symbolism—the miniature of a faithless lover, flung from a window by Catherine, dropping slowly from branch to branch of the tree beneath. The minor characters are sharply and economically drawn: the imbecile Tsar Peter by Mr. Sam Jaffe as a drooling monster—in striking contrast to the perverted daintiness



MARLENE DIETRICH AS CATHERINE THE GREAT IN "THE SCARLET EMPRESS"; WITH JOHN LODGE (LEFT) AS COUNT ALEXEI, AND C. AUBREY SMITH AS PRINCE AUGUST.

The Hollywood version of Catherine the Great began its run at the Carlton Theatre on May 9. It is a Paramount film, directed by Josef von Sternberg, with Marlene Dietrich in the chief part. It is reviewed on this page.

of Mr. Douglas Fairbanks, Junior's, characterisation—the old Empress Elizabeth by Miss Louise Dresser, raucous and formidable. If her dignity suffers before an English audience through her American accent, she still remains a vigorous and impressive figure. Mr. John Lodge as the Count Alexei heads a succession of handsome lovers with singular *aplomb*, and the cast as a whole gives collective support to the radiance of its star.

TWO WILD MEN.

In "Man of Two Worlds," recently seen at the Plaza, Mr. Francis Lederer made his début as an Eskimo who falls in love with an English girl's photograph. Endowed with the pantheism of his belief, her spirit guides him through many hazards, till a well-meaning explorer brings him to London, where his dream is inevitably shattered by reality, and he returns broken-hearted to his native hunting. Faced with so exacting a rôle, Mr. Lederer

has resolutely forsworn the *matinée-idol* heroics of Tyrolean romance. His task in this difficult initiation has been lightened by the imaginative direction of J. Walter Reuben, who is at present at work on "Java Head" at the Ealing studios of Q.T.P., so that British films may yet be partially revenged for the loss of Lederer.

The Pancho Villa of Mr. Wallace Beery springs from a heart not unduly hampered by head—a familiar figure not greatly different from those that the actor has so successfully given in the past in such films as "Min and Bill," "Tugboat Annie," and "The Bowery"; a bandit who rides hard and shoots straight, with a ruthlessness tempered by a soft heart—the characteristic Beery paradox. Moved by the wrongs of his people, tears spring luxuriously into the eye that a moment ago leered with unparalleled ferocity. The ruffian who has waded through blood to dictatorship is childishly bewildered in the dignity of his office. The incongruity of such situations dissolves in the actor's obvious sincerity, no less effective because it is so obvious. The Beery method is simple and direct, scorning those subtleties which conscious study of a part may suggest to the actor, and which he in turn may suggest to his audience. Since kinema audiences as a general rule resent being made to think, there is no doubt that "Viva Villa!" will enjoy a popular vogue at the Empire, and one even greater after its provincial release. It moves



WALLACE BEERY AS A MEXICAN BANDIT: "VIVA VILLA!" AT THE EMPIRE CINEMA.

A new spectacular M.-G.-M. film, "Viva Villa!," reviewed on this page, has Wallace Beery as the hero-bandit, Villa. There is also Fay Wray and a cast of 10,000.



SONNIE HALE AND MICK THE MILLER STAR TOGETHER IN "WILD BOY": A GAINSBOROUGH FILM AT THE CAPITOL.

The famous greyhound, Mick the Miller, has an important part in this new British film. It has some fine dog-racing scenes.

stares her abject, malignant husband from gibbering head to shuffling foot, it is with an Imperial stare. Here, we feel, may well be the Catherine of history, in the face of any anachronism. Miss Dietrich may be forgiven her weakness in the early stages of this film—and, indeed, of any other film—in the complete triumph which she achieves at its climax, when she tolls with her own hand the bell which rings her victory to the cheering crowds below. This bell proclaims another, more personal victory—the sovereignty of Dietrich the Great.

In justice to Miss Bergner, comparison must also be made between the style of the two productions, of which she was by far the less well served. Korda's settings and the scale of his conception pale sadly before the perfection of Paramount, which reflects the exotic semi-barbarism of the period with a spacious generosity which commands belief. The scene that it presents is a Russian scene, from the humblest *moujik* to the palace whose gorgeous walls echo to the clatter of Catherine's Cossacks, riding up the broad staircase to set her with outlandish revelry upon the throne. Josef von Sternberg's direction is unchallengeable on its own specialised ground. He has developed the story with the star's personality constantly in mind (and who should know her better than he?), swiftly skirting intellectual pitfalls in order to dwell on those emotional crises in which she excels. Nor has he been tempted by the lavish panoply of court and market-place, which is



GEORGE ARLISS (LEFT CENTRE) AS NATHAN ROTHSCHILD IN "THE HOUSE OF ROTHSCHILD": AN EPIC OF THE GREAT JEWISH FAMILY.

George Arliss doubles the parts of the father, Mayer Rothschild, and of Nathan Rothschild in this new film, whose cast also includes Boris Karloff, Loretta Young, and Robert Young. The film is to start at the Tivoli on May 24.

with fine gusto and a great deal of bloodshed, with humour and sentiment in abundance. Those who expect to see another "Thunder Over Mexico" will be disappointed. Jack Conway is no Eisenstein and was dogged by a remarkable series of misfortunes. Taking over the direction at second-hand, he lost his second lead in Lee Tracy's dismissal for bad behaviour, then had a quantity of shot film destroyed in an aeroplane accident, and finally saw his complete work rigorously censored by the Mexican Government, unusually jealous of its political reputation. He has, in spite of all, contrived to put on a colossal spectacle of guerilla warfare which is almost as orgiastic in its floggings and massacres as it is in its poignant leave-takings and death-scenes. Mr. Beery is equally capable in either extremity, taking life or yielding it up with a right good will. It is interesting to speculate as to what Mr. Francis Lederer would have made of the same part. Possibly there would have been less shooting and fewer farewells. Possibly we should have seen Pancho Villa as he really was. At least we should have seen him as he might have been. B. C. T.

LONDON AUDIENCES AS BLAMPIED SEES THEM: "THE DRESS CIRCLE."

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPIED.



"REACTIONS TO COMEDY."



"REACTIONS TO TRAGEDY."

We here offer our readers the seventh and eighth drawings in our most recent series of studies by that eminent modern artist, Edmund Blampied. Nos. 5 and 6 of this series appeared in our issue of May 12, and showed the reactions

of the audience in the Boxes, in contrast to that of the Dress Circle, seen here. Before that we had given drawings by Blampied showing the reactions of the audience in the Gallery and the Stalls.



THE WORLD OF SCIENCE.



SOME NEW FACTS ABOUT AQUATIC CATERPILLARS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

MOST of us who live in the country do so because we love it. The restfulness, the changefulness, the flowers and fruits in their season, give a sense of satisfaction that no great city can give us. But even these nature-lovers rarely seem to find what I may call the well-springs of the pageant of life which they watch with such enjoyment, though as from a distance. Yet it is possible, if we can conjure up that spirit of "satiableness" which, according to Rudyard Kipling, gave the elephant his trunk, to get some sort of a grasp of the "ferment" of life which gives the pageant its glories. And we shall gain thereby a precious insight into



1. ONE OF THE REMARKABLE MARSH-MOTHS OF SOUTH AMERICA: *PALUSTRA BURMEISTERI*, WHOSE CATERPILLAR-STAGE IS PASSED UNDER WATER.

The genus *Palustra*, including several species, is found in South America, and is remarkable for the fact that the caterpillar-stage is passed under water. A further study of this remarkable state of affairs might reveal some clue to the origin of the strange change of habitat from the land to the water which these and other caterpillars described on this page have made. One of the china-mark moths (*Hydrocampa nymphaea*), it may be noted, provides a case of a common British species whose larva is aquatic.

the sources and nature of our own being and our emotions. These are the last things we think about, and they should be the first. What a vast difference this knowledge would make in the moulding of our lives and conduct!

One of the first things we discover about living bodies, whether of plants or animals, is their capacity for adjustment to the conditions of life, so that there shall be no round pegs in square holes. Living matter responds, as to a tuning-fork, to stimuli—percussion and repercussion not only keeping stagnation at bay, but constantly finding expression in new forms. Some types of animal life bring out this aspect of life with surprising clearness, as in the insects, for example. For the beetles alone constitute the largest group in the whole animal kingdom, numbering over 180,000 known species! That is to say, there are 180,000 variations on our concept of the

additional facts concerning them, and some other caterpillars belonging to a very different group of moths; and these seem to me of sufficient interest to justify a return to this theme. To begin with, one always associates caterpillars with cabbages and our choice garden-crops and trees. Since the days of the Plagues of Egypt they have harassed us. Some have forsaken the husbandmen and taken to feeding on old clothes and choice tapestries, or even on flour and biscuits. This is common knowledge. But the fact that some pass the days of their infancy under water is surely a matter for surprise. How could such a profound change in habitat have come about?

One group of these water-dwellers, of the family *Euplerotidae*, is nearly related to the silkworm-moths; another, which I described on this page some time ago, to the grass-moths (*Pyralidae*), two widely distinct and unrelated families. But I found there was yet a third case when I had occasion to appeal to Lord Rothschild—than whom there is no greater authority on butterflies and moths, as well as birds and beasts—for help in disentangling the history of caterpillars of the genus *Palustra*, members of the family *Euplerotidae* just referred to.

Let me take the story of *Palustra* first. There are five species, and all of them moths of dull coloration. But the larval or caterpillar stage is passed entirely under water; each species displaying its own peculiarities in the matter of its mode of life in this most un-caterpillar-like environment. All these, apparently, as larvæ, are aquatic. But the complete



2. ANOTHER SPECIES OF SOUTH AMERICAN MARSH-MOTH WITH AN AQUATIC CATERPILLAR-STAGE: *PALUSTRA LABOULBENI*, WHEREIN THE COCOON DIFFERS CONSPICUOUSLY FROM THAT OF *P. BURMEISTERI*, THE MOTH SEEN IN FIG. 1.

history of their mode of life has by no means yet been traced out, and the accounts so far published evidently need revision. They swim, we are told, by wriggling movements of the body, and breathe by means of air entangled in tufts of hair along the back; while the spiracles, or surface-openings to the tracheæ, or breathing-tubes, common to all insects, are greatly reduced in size. This, however, would not of necessity imply that these spiracles can no longer admit air. Their reduction may be due to the need for keeping out the water.

The food-plant seems to differ in each species, as with land caterpillars. *Palustra azollæ* feeds upon duckweed (*Lemna*) and that lowly pond-weed which has found entry into our ponds and ditches, *Azolla*. But it is said to eat, not the submerged portions, but only such as are exposed on the surface, thrusting its head out of the water for this purpose. The other species, apparently, feed only on the submerged portions of their particular food-plant. When we come to the final stages of

this larval life, the transformation into the chrysalis, we find an urgent need of further study. *Palustra azollæ* is said to pupate in the upper parts of the food-plant, and sometimes to migrate to the banks of the stream. In both cases the chrysalis is enclosed in a silken case. *Palustra burmeisteri*, on the contrary, is said to follow a strikingly different course, the caterpillars congregating to prepare for this resting stage. One having spun its cocoon,

the rest follow suit, each attaching its silken shroud to that of its neighbour. This account is, to say the least, unconvincing. But here, for the present, the matter must rest. It may, after all, prove to be an accurate description, for in nature we so often find that it is the impossible which happens!

These caterpillars in many ways recall those of

the aquatic larvæ of the china-mark moths, which I described here some time ago. But we need, in the present case, not only a reinvestigation of what actually takes place on the eve of pupation, but also some facts regarding the deposition of the eggs, concerning which nothing certain is known, even in the case of the china-marks. A related species, *Paraponyx*, is believed to descend beneath the water of

rapid streams and fasten her eggs to the stems of plants growing there. In one of the grass-moths, *Acentropus*, the males are sometimes to be found in large numbers fluttering over the water. The female, which is wingless, is entirely aquatic, and comes to the surface for pairing, when she drags her mate down with her. Truly a dismal wedding!

But Lord Rothschild has kindly told me of yet another aquatic caterpillar, discovered in Hungary some years ago by his brother, the Hon. Charles Rothschild, who rendered such fine services to the study of entomology before his lamented death. This particular species is *Diacrisia metalbana*, and it certainly does not, I am told, collect air in its hairs, but swims freely at the surface. If and when it dived, it came up regularly to breathe.

Now, these observations were the result of a long study of these creatures by one of the



3. THE MOST INTENSIVELY AQUATIC OF ALL MOTHS: THE MALE OF *ACENTROPUS NIVEUS*; AND THE WINGLESS FEMALE, WHICH LIVES UNDER WATER.

At breeding time the males of *Acentropus* congregate on the surface of the water, and, seizing hold of a female, are often, if not always, dragged down under water to complete the pairing—and die!



5. A HUNGARIAN MOTH WITH AN AQUATIC LARVA: *DIACRISIA METALBANA*, WHOSE HABITS WERE CAREFULLY STUDIED SOME YEARS AGO BY THE HON. CHARLES ROTHSCHILD.



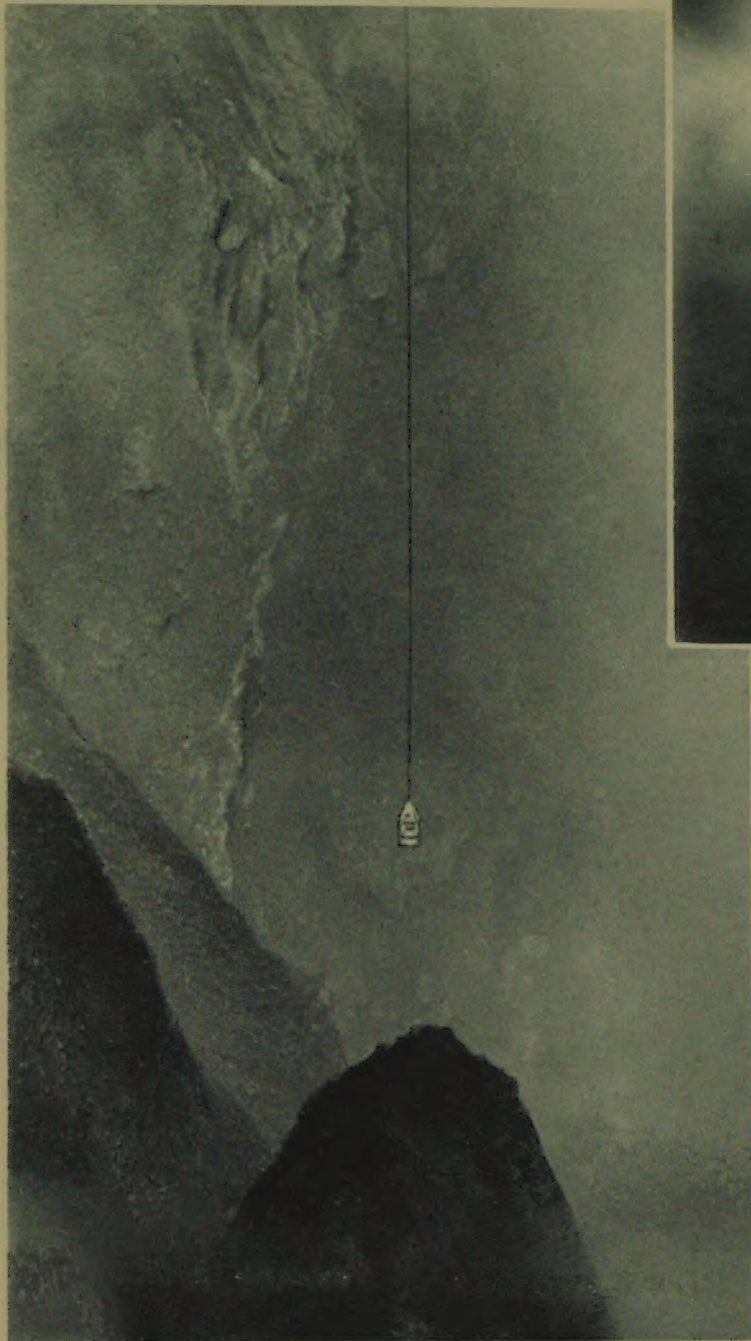
4. A THIRD SPECIES OF MARSH-MOTH: *PALUSTRA AZOLLÆ*, WHICH, IN THE CATERPILLAR-STAGE, FEEDS ON DUCKWEED AND THE SOUTH AMERICAN POND-WEED *AZOLLA*, WHICH HAS FOUND ENTRANCE INTO OUR PONDS AND DITCHES.

term "beetle." And then there are over 50,000 known species of butterflies and moths, which contain some of the jewels of the insect-world. What agencies bring about this amazing plasticity and diversity?

One can only tackle such a problem "piecemeal." Just now I have in mind certain moths, whose larval or caterpillar stages are passed under water. Some considerable time ago, on this page, I described some of these caterpillars. But I have since come across

foremost entomologists of his time. He never "jumped at conclusions" or committed himself to a statement that was not based on repeated and laborious study. Bearing these facts in mind, one feels that, while there can be no question about the aquatic habitat of the caterpillars of *Palustra*, the details of their mode of life demand a further and more intensive study than they have so far received. Unfortunately their haunts are not within easy reach of expert entomologists.

Down a Suicide Crater— To Discredit It as a Death Scene and to Create a New Record.



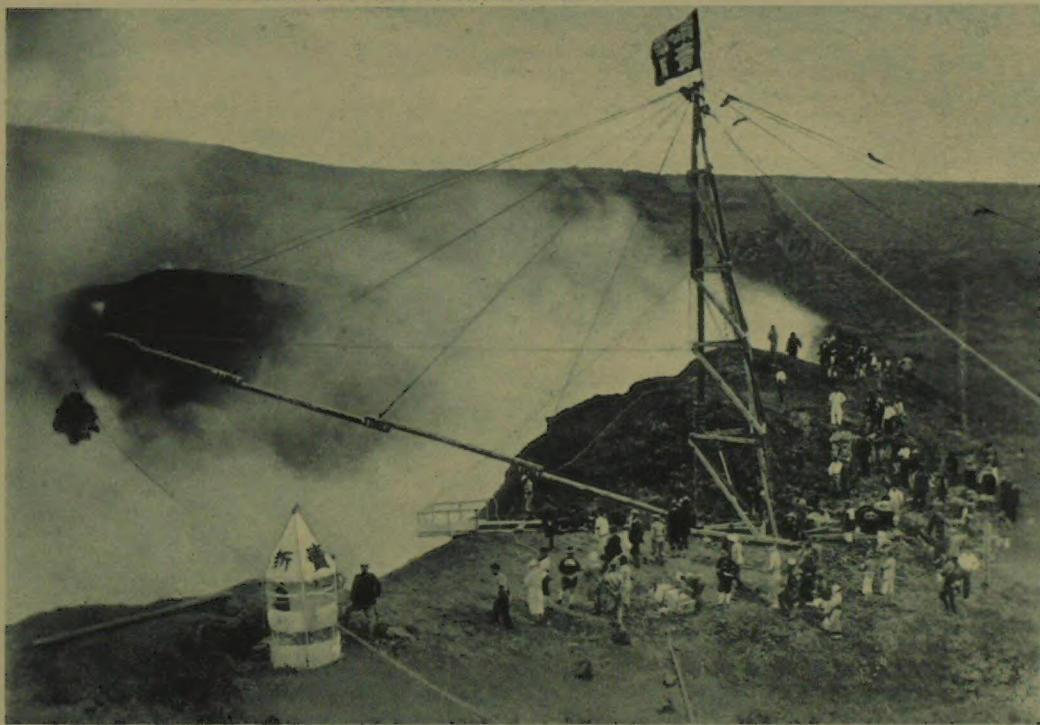
A 1250-FT. DESCENT INTO MIHARA YAMA, AN ACTIVE VOLCANIC CRATER ON OSHIMA ISLAND, OFF TOKYO BAY: THE LAST SEEN OF THE STEEL "GONDOLA" HOLDING TWO JOURNALISTS, DRESSED IN ASBESTOS, AS IT WAS LOWERED INTO THE SULPHUROUS MISTS.



THE CRATER OF MIHARA YAMA, WHOSE SUPPOSED SACREDNESS THE JOURNALISTS SOUGHT TO DISCREDIT: AN AERIAL VIEW OF THE VOLCANO'S MOUTH, A POPULAR PLACE FOR SUICIDES, WHICH HAVE INCREASED GREATLY DURING THE DEPRESSION IN JAPAN.

THE small island of Oshima is well known to all travellers who have entered Japan by way of Yokohama. It is dominated by the active volcano Mihara Yama, whose main interest to-day lies in the fact that its crater has become a popular place for suicides! As everyone knows, "hara-kiri" is considered an honourable act in Japan; but recently the authorities have been making an effort to stop the suicides *en masse* that have been taking place since the depression made itself felt. Over two hundred persons plunged into the crater of Mihara Yama last year. With the idea of dispelling the belief that Mihara Yama is a sacred place in which suicides may find eternal rest in the flames of the volcano, a Tokyo newspaper, the

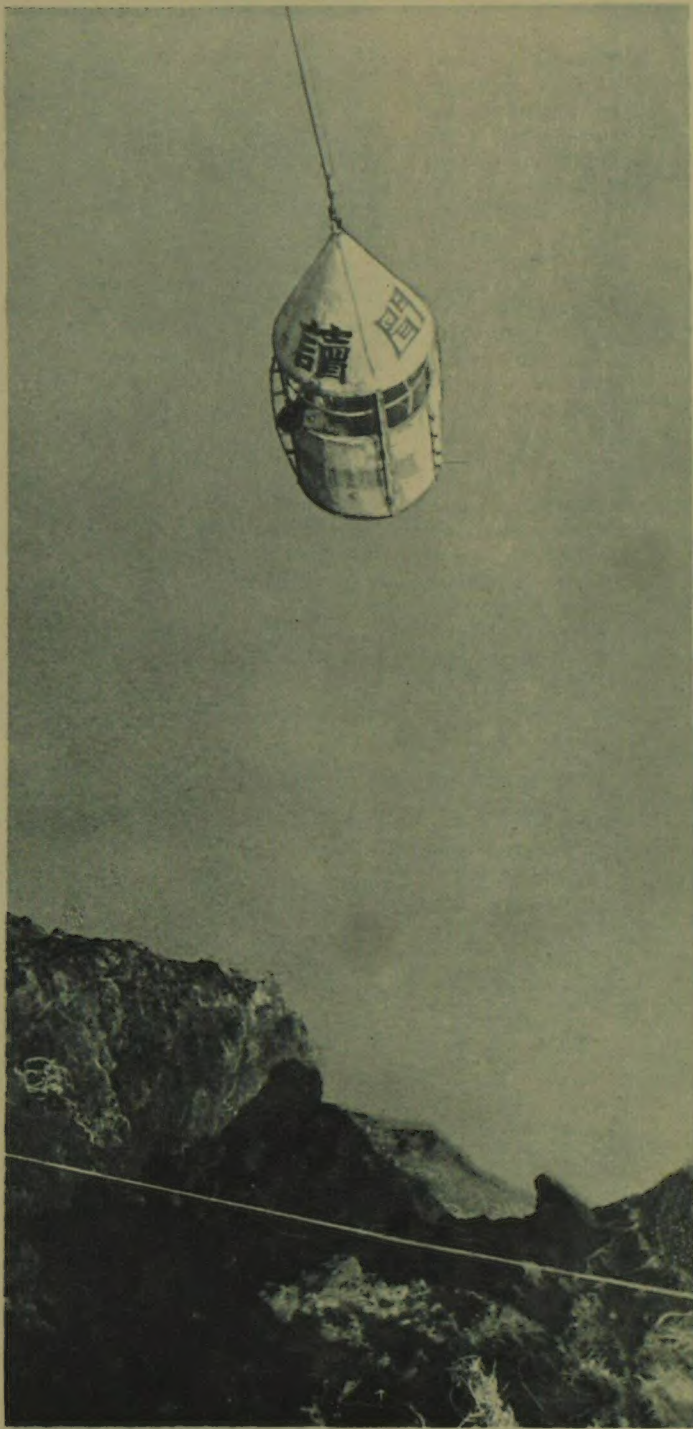
[Continued below.]



JUST BEFORE THE DESCENT INTO MIHARA YAMA—MADE IN THE HOPE OF LESSENING THE NUMBER OF SUICIDES THERE: THE CRANE BY WHICH THE STEEL "GONDOLA" HOLDING THE JOURNALISTS WAS LOWERED INTO THE CRATER; AND THE "GONDOLA" ITSELF (LEFT).

"Yomiuri Shimbun," decided to sponsor a descent into the crater, and, if possible, outdo the Stromboli record of 805 feet into the earth, made by the seismologist, A. Kerner. Two members of the staff of the paper—protected by asbestos suits and wearing gas-masks—entered a steel "gondola" shaped like a shell; were swung out by a crane, and were lowered into the abyss. At about five hundred feet down the air seemed to clear and the sides of the crater could be seen, with lava and mud bubbling out of deep fissures. Every five minutes or so loud explosions broke the deathly silence. Some seven hundred feet down the body of a suicide was seen,

but attempts to recover it were unsuccessful. Later the remains of numerous other unfortunates were seen, and at one spot there was the sad spectacle of two little café waitresses in their kimonos lying close together on the same ledge. Reaching 1250 feet, the observers gave the order to pull up the "gondola." It was not that the heat was unbearable, but that the force of the eruptions, increasing as the explorers neared the lava bed, made the "gondola" swing so violently that there was a danger of its being dashed against the crater's walls. The Stromboli record had been broken; though photographs could not be taken below six hundred feet.



THE "GONDOLA" BEING LOWERED INTO THE OSHIMA "TARTARUS": ONE OF THE JOURNALISTS (WHO WERE IN TELEPHONIC COMMUNICATION WITH THE SURFACE) USING HIS CAMERA FROM THE "WINDOW."



THE DINING-ROOM IN THE "SAVARONA": AN APARTMENT DECORATED ON FRENCH LINES, WITH LOUIS XVI. CHAIRS, BUT NOT LIMITED TO ONE PERIOD; (IN BACKGROUND) A CHINOISERIE PAINTING ABOVE A REGENCY SIDEBOARD.

IN the interior decoration of large private yachts and luxury liners, there has long been a tendency to produce effects approximating to those of a palatial building on shore. We illustrate here an extreme and very interesting example, in the magnificent steam-yacht "Savarona," owned by Mr. and Mrs. Richard M. Caldwell, Jr., of Philadelphia, U.S.A., and claimed to be the world's largest private pleasure craft. She was designed for them by Mr. William Francis

(Continued opposite.)



THE TOP OF THE MAIN STAIRWAY LEADING INTO THE SUN ROOM, WHICH IS DECORATED WITH TEN WALL PANELS REPRESENTING VARIOUS SCENES OF SPORT: A VIEW SHOWING PART OF THE GERMAN IRONWORK IN ANTIQUE STYLE.



THE MAIN STAIRWAY LEADING TO THE SUN ROOM: AN EFFECT OF PALATIAL DIGNITY, THE DECORATIVE IRONWORK CONTRASTING WITH SEA-GREEN WALLS AND COLUMNS.



ONE OF THE LONG CORRIDORS: AN EXTENSIVE VISTA CONVEYING A REMARKABLE SENSE OF LIGHT AND SPACIOUSNESS, WITH A SCHEME OF DECORATION CHARACTERISED BY RESTFUL SIMPLICITY IN THE DESIGN OF WALLS AND CEILING.

INTERIOR DECORATION THE LUXURY IN THE

PHOTOGRAPHS BY COURTESY OF GEORGE



THE BED-ROOM IN THE OWNERS' SUITE: WALLS IN A TWIN BED AND DAY BED PAINTED PEACH AND GOLD;



A LUXURIOUS BATH-ROOM EQUIPPED WITH ALL TYPES PROVIDED BOTH IN THE OWNERS' SUITE AND IN THE TWELVE STATE-ROOMS.

OF A FLOATING PALACE: STEAM-YACHT "SAVARONA."

WILSON AND CO. (LONDON), LTD.



PASTEL SHADE OF PEACH, WITH BLUE MOULDINGS; FRENCH CHAIRS; AND CHESTS OF ANTIQUE BLUE.



MODERN APPLIANCES: ACCOMMODATION OF THE SUITE AND IN THE TWELVE STATE-ROOMS.



THE SMOKING-ROOM: TEAK PANELLING; WALNUT FURNITURE IN COVERS OF BROWN, GREEN, AND RUST SHADES; OVER THE STONE FIREPLACE A MARINE PAINTING OF AN ANTIQUE SIXTEENTH-CENTURY FLEMISH NAVAL SCENE.



WITH WINDOWS OF "PORT-HOLE" TYPE—THE ONLY INDICATION IN ANY OF THESE PHOTOGRAPHS THAT THEY WERE NOT TAKEN IN A BUILDING ON LAND: ONE OF THE BED-ROOMS ON BOARD THE "SAVARONA."



A GAMES ROOM FITTED WITH A SPECIAL TABLE FOR TABLE-TENNIS: ONE OF THE FACILITIES FOR PROVIDING GUESTS WITH "INDOOR" RECREATION, ANOTHER FORM OF WHICH IS REPRESENTED BY THE CARD ROOM.



AN INSTALLATION THAT ENHANCES THE EVEN TENOR OF LIFE ON BOARD THE "SAVARONA": THE SPERRY GYRO STABILISER, WHICH COUNTERACTS THE ROLLING OF THE VESSEL.

Gibbs, and built in the famous yards of Messrs. Blohm and Voess, at Hamburg. The scheme of decoration was the work of Mr. Morgan Cromwell Wells, and, as our illustrations show, the result is justly described as a triumph of comfort, taste, and elegance. The yacht's equipment includes a Sperry Gyro stabiliser, which, we understand, has operated most satisfactorily in minimising the rolling of the ship. She is 407 ft. in length, with a maximum displacement of over 6100 tons.

NO MAN'S LAND.

BEING AN APPRECIATION OF

"GRAN CHACO CALLING": By MEREDITH H. GIBSON.*

(PUBLISHED BY WITHERBY.)

IN the bewilderment of European events, the Old World has almost forgotten that war has been in full swing in South America for nearly two years. Paraguay and Bolivia still dispute possession of the Gran Chaco, and only the other day there came news that Bolivian aeroplanes were bombing in Upper Paraguay. In this book the author

and no serpents writhe—where, indeed, only man (especially in charabancs) is vile.

The Gran Chaco is cattle country, and it was to inspect *estancias*, in the way of business, that Mr. Gibson visited it. But it is not even cattle country by nature's design. Mr. Gibson describes graphically the unending difficulties with which the breeders have had to contend in order to raise stock. Mr. Masfield, when he placed the scene of one of his romances in wild South America, chose the title "Odtas," which is commonly interpreted to mean "One Damn Thing After Another." That is an accurate description of *estancia* life in Paraguay. Drought succeeds flood, and flood succeeds drought; diseases of many kinds attack cattle and horses, and only by the most patient experiments in crossing strains can these unseen foes be circumvented; creatures large and small continually take toll, and the cattle themselves, in such country, are almost wild animals themselves, so that the life of a "cow-puncher" is one of constant danger. Somehow or other all these obstacles are overcome, and the Chaco is compelled to yield good

it. There are over five hundred varieties of non-poisonous snakes alone, and probably quite as many venomous kinds. A particular morbid interest attaches to the *ñakanind*, a creature of horror, often ten feet long, which, unlike most snakes, has a special *penchant* for attacking man, against whom he seems to have declared some kind of feud. Among the larger creatures, Mr. Gibson has much of interest to tell us about the peccary ("the most dangerous beast in the Chaco"), the jaguar, the puma (an incorrigibly sentimental friend of man), the ant-eater, and the tapir—to mention only a few. The waters abound with fierce enemies, such as the sting-ray and the alligator; and everybody has heard of the *paraná*, a small fish of incredible ferocity, which, attacking in shoals, will devour any animal, biped or quadruped, in a few moments. It would be tedious to enumerate the countless insect-enemies; strange and relentless though they are, the common mosquito is still *hors concours* for his widespread, indefatigable, pitiless depredations.

One might multiply indefinitely the number of elements which proclaim, with a thousand warning voices, that the Chaco is no place for man; but of course it is not so bad as it sounds. Man can survive all the obstacles, and Mr. Gibson testifies again and again that in the mere effort of doing so there is a peculiar exhilaration not found in a calmer mode of life. There is shooting without limit for the sportsman, and Mr. Gibson devotes a good many lively pages to the description of such fishing as must make the rods of English anglers creak with envy. There is the lighter side of good companionship and high-spirited fun, which is often, among vigorous men, the keener for Spartan conditions and hard-won relaxations. And, needless to say, amid all the ferocities of untamed nature, there are scenes of incomparable beauty—such as the Yguazú Falls, which so few people are privileged to compare with the Victoria Nyanza or Niagara. "There are no less than thirty-eight distinct falls, about which wind cunningly contrived pathways and bridges. Parrots fly back and forth in the main gorge, iridescent trogons flash off into the luxuriant tropical vegetation, brilliant butterflies drift lazily amid the foliage. Every few yards a new, breath-taking

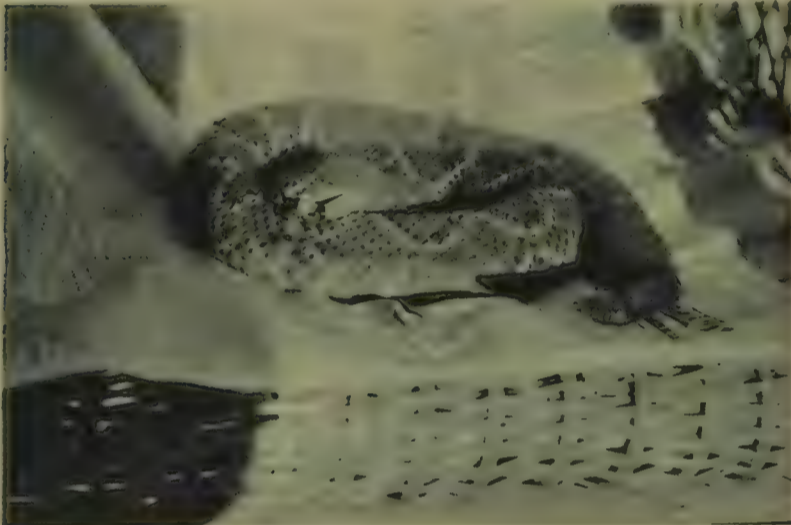
view bursts on your enthralled gaze." Yet, in spite of its flamboyant adornments and of all the interest in Mr. Gibson's simply but brightly written pages, yet, so far as we are concerned, either Paraguay or Bolivia can "have" the Gran Chaco. C. K. A.

ONE OF THE MINOR HORRORS OF THE CHACO, WHERE DISGUSTING OR POISONOUS INSECTS AND REPTILES ARE ASTONISHINGLY PREVALENT: A YOUNG TARANTULA SPIDER. (ABOUT HALF NATURAL SIZE.)

describes the beginnings, as he observed them, of a new war about an old dispute. "There was certainly little doubt about the sentiments of the populace. The town [Concepción] was overflowing with soldiers, cheerful and eager for the fray. A victory had been reported at Fort Mariscal Lopez, and enthusiasm ran high. Here a band played suitable music; there an orator, surrounded by a dense crowd, gave an impassioned address, the points he made punctuated by sincere cheers and round after round of 'vivas!' from the children, who, with native shrewdness, fully comprehended the situation. To a 'foreigner' like myself, the indomitable pluck of the little country, in the face of heavy odds, made a profound impression. It was impossible not to concede them a whole-hearted admiration."

Nevertheless, there is something tragic, and perhaps symbolic, in that "indomitable pluck," and in those *vivas* from the mouths of babes and sucklings. The history of Paraguay has been one of the most terrible chapters in the chronicle of the New World. It is said that under the lunatic Lopez, the adult male population was almost exterminated. Blood has perpetually drenched the whole land. But it seems that neither Paraguayans nor any other mortals learn very much by experience, and the bands play and the orators declaim and the children cheer whenever there is the prospect of a little more blood-letting. "Most of the better-class women have already come forward, offering all their jewellery and most treasured possessions to swell the war-fund. Societies have been formed for the purpose of making comforts for the soldiers; the patriotism displayed is astonishing." No doubt it is equally astonishing in Bolivia. True it is that the great crises in human affairs are not the struggle of right against wrong, but of right against right.

And what is the bone of contention? The Gran Chaco is "nature in the raw," which, as advertisements have informed us, is "never mild." There is nothing mild about the Gran Chaco. In one of his most pungent essays, Mr. Aldous Huxley makes great game of the interpretation which poets have put upon "nature." He suggests that it would be amusing to place Wordsworth in a tropical jungle and observe the effect on his philosophy. The result would be something startlingly different from the contemplative serenities of Ambleside. We fear that the Gran Chaco would have inspired in Wordsworth thoughts that did often lie too deep for tears, but tears of a different kind from those gentle drops which become the genteel melancholy of the English Lakes, where no jaguars prowl



A RATTLESNAKE KILLED IN THE DINING-ROOM AT LOMA PORÁ: ONE OF THE COMMONEST AND MOST DREADED OF SOUTH AMERICAN SNAKES.

Of the numbers of venomous snakes the Chaco contains, the Indians dread rattlers most. This is because of their size and consequent ability to strike higher than most, and because, being rat-eaters, they frequent houses and the clearings round them.

beef for the world's wants. It is a remarkable example of "unconquerable soul," especially when commercial interests are in question.

It is needless to say that in this steamy belt of mingled swamp, jungle, and desert, every noxious species proliferates. The kind of reception which awaits intruding man may be illustrated by one example of an outlying habitation. "It was an old house, a nightmare house, falling to pieces but perforce occupied until the new building—then in the course of construction—should be completed. I don't want to harrow my readers' feelings, but the truth must be told. Loathsome, hairy tarantula spiders skulked in

odd corners, a centipede six inches long skittered across the dank earth floor, at every turn one expected to see spade-shaped head and glittering eyes of a deadly snake making ready to attack. Fetid toadstools sprouted on the floor of my room; gigantic *cupi-i* (white ants) nests, weighing at least two hundred pounds each, depended baggily from the roof-beams; in the dim, flickering light bats sped, squeaking, through that place of horror. It was my exact idea of Hell." We should prefer to put it that it is our exact idea of an attack of delirium tremens, and if snakes were required to complete the picture, they could easily have been found by moving any of the timber of this Dante-esque dwelling. Mr. Gibson devotes a chapter to the enormous variety and abundance of Chaco snakes, and we do not advise anybody of alcoholic tendencies to read



A THREE-POUND BOGA, FROM THE ALTO PARANÁ, THE RIVER THAT FORMS PARAGUAY'S EASTERN AND SOUTHERN BORDER.



A FORTY-POUND DORADO FROM THE ALTO PARANÁ: A FINE EXAMPLE OF A FISH WHICH GIVES MAGNIFICENT SPORT IN PARAGUAYAN RIVERS.

Reproductions by Courtesy of H. F. and G. Witherby, Publishers of "Gran Chaco Calling."

*"Gran Chaco Calling: A Chronicle of Sport and Travel in Paraguay and the Chaco." By Meredith H. Gibson. With Photographs and a Map. (H. F. and G. Witherby; 10s. 6d. net.)

THE CASTLE OF TARASCON SOLD TO FRANCE FOR £5300 AND TO BECOME A MUSEUM.

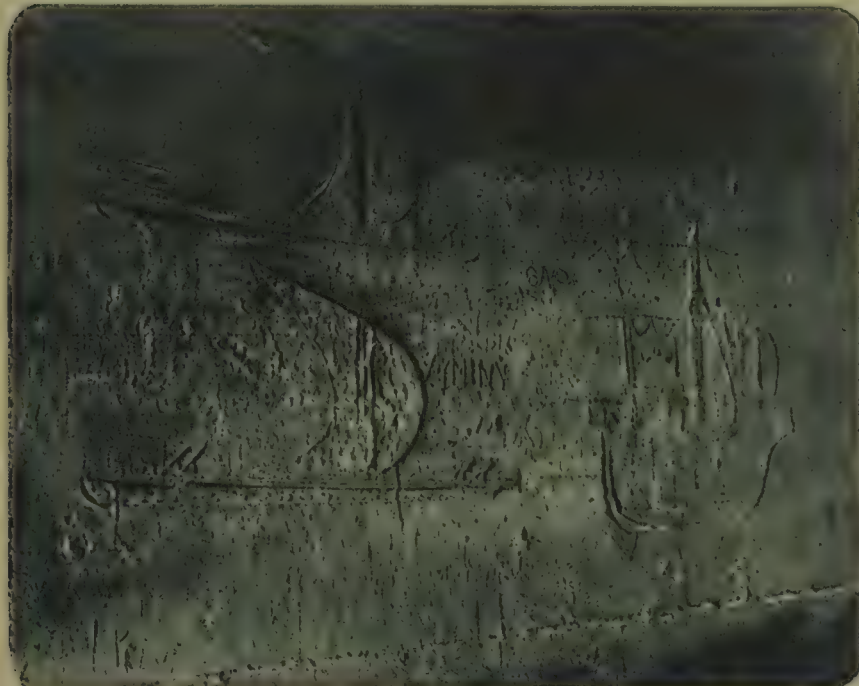
PHOTOGRAPHS BY COURTESY OF ARCHIVES PHOTOGRAPHIQUES DES BEAUX-ARTS.



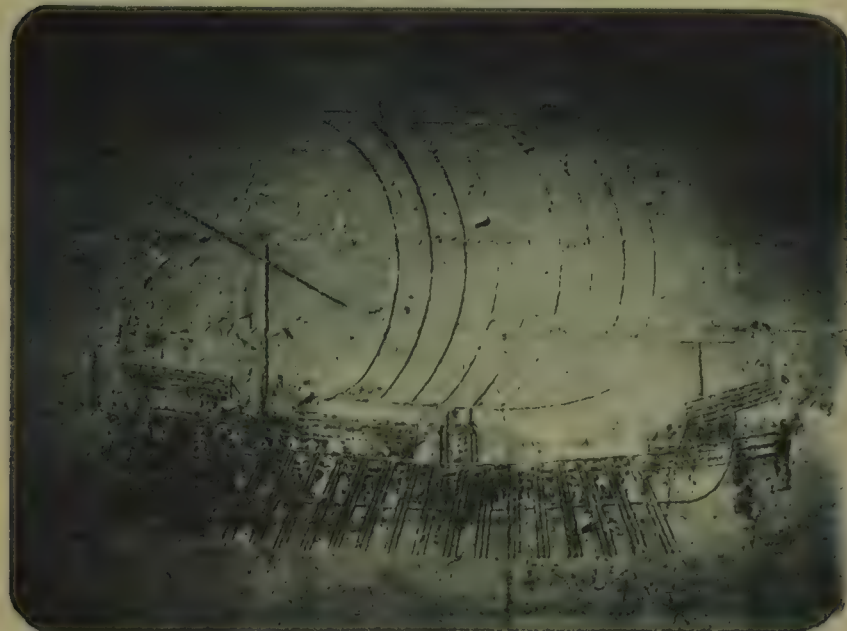
THE FIFTEENTH-CENTURY CASTLE OF TARASCON, WHICH HAS BEEN BOUGHT BY THE FRENCH REPUBLIC FOR £5300, AND IS TO BECOME A MUSEUM: THE FAMOUS RETREAT OF "LE BON ROI RENÉ" OF PROVENCE; SITUATED ON THE RHÔNE.



THE TOWERING RAMPARTS OF TARASCON CASTLE: THE ENTRANCE OF THE CHÂTEAU PROPER FROM THE "BASSE-COUR," OR BAILEY; WITH A BRIDGE THAT IS LARGELY MODERN.



RELICS OF THE DAYS WHEN THE CASTLE OF TARASCON SERVED AS A PRISON: REPRESENTATIONS OF TWO GALLEYS, ARMED WITH CANNON, AND OF A CARAVEL (RIGHT CUT ON A WALL BY THE INMATES).



A CARVING EXECUTED BY THE PRISONERS IN TARASCON CASTLE, OF INTEREST IN CONNECTION WITH THE NAVAL HISTORY OF THE PERIOD: A GALLEY WITH SAIL SET, AND DETAILS OF DECKS AND OARS CAREFULLY INDICATED.

Travellers in the South of France will all learn with delight of the decision to open the famous chateau of Tarascon to the public. Hitherto it has served as a prison and, consequently, has been somewhat difficult of access. It has been sold to the State for the modest sum of £5300. Tarascon is a magnificent



THE COURTYARD AT TARASCON: A STAIRCASE (SITUATED ABOVE THE PRINCIPAL WELL) HAVING AN ARCHWAY SURMOUNTED BY A BALCONY ON ITS LEFT; AND (BEYOND) THE ENTRANCE OF THE LOWER CHAPEL.

example of late mediæval fortification, and retains all the glamour of its association with "Le bon Roi René," that charming figure whose picturesque vagaries and peregrinations among his scattered dominions introduce an element of light-hearted quixotry into the sordid squabbles with which the Middle Ages came to an end. The number of inheritances lost by René—at once, painter, poet, statesman, perfect lover, amateur of botany and zoology, and *preux chevalier*—was only equalled by the misfortunes suffered by his children and relations in foreign lands. Tarascon, was his favourite retreat; here his memory is still cherished.

AN EXTRAORDINARY DISCOVERY CULT STATUES DATING FROM ABOUT 3000 B.C., WITH OTHER BUILDINGS

REPRODUCTIONS BY COURTESY OF DR. HENRY FRANKFORT, DIRECTOR OF THE IRAQ EXPEDITION OF THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO. (SEE HIS ARTICLE ON PAGE 776.)



FIG. 1. AN OBJECT LESSON IN STRATIGRAPHY: THREE SUPERIMPOSED LEVELS AT TELL ASMAR—FROM THE 3000 B.C. TEMPLE (AT THE BOTTOM), WHERE THE STATUES WERE FOUND, TO SARGON'S PERIOD, ABOUT 2500 B.C. (AT THE TOP).



FIG. 2. AN UNUSUALLY FLAT AND BARELY MADE STATUE, ILLUSTRATING THE WIDE DIVERGENCE OF QUALITY IN THE GROUP. (HERE SHOWN ABOUT ONE-THIRD SIZE.)



FIG. 3. A NUDE FIGURE OF A SEMI-DIVINE MYTHICAL PERSONAGE, FINELY MODELLED IN GOLDEN ALABASTER: FRONT VIEW. (HERE SHOWN HALF ACTUAL SIZE.)



FIG. 5. AN INSTANCE OF THE REMARKABLE VARIETY IN FACIAL EXPRESSION ACHIEVED BY THE EARLY SUMERIAN SCULPTORS: A STATUE SUGGESTING A SLEAZE TYPE WITH A BLY SMILE. (HERE SHOWN HALF ITS ACTUAL SIZE.)



FIG. 8. A STATUE SHOWING EXTREMELY WELL THE PHYSICAL TYPE OF THE EARLY SUMERIANS. (HERE ONE-THIRD ACTUAL SIZE.)

Leonard Woolley, of Ur fame, said: "No such board of stone figures in the round has come to light in any other ancient site of Mesopotamia. Isolated statues have been few, and here a wealth of examples appears to illustrate a little-known period. The building in which they were found is earlier than the Royal Tombs at Ur, and the sculptures, buried beneath its floor because they had outlived their vogue, are older still. This is probably more true of some than of others, for I suspect that the wide variety of style and technique on which Dr. Frankfort comments is in part at least due to difference of date."

OF EARLY SUMERIAN SCULPTURE: AND THE TEMPLE WHERE THEY WERE FOUND; EXCAVATED AT TELL ASMAR.



FIG. 4. THE BACK OF THE STATUE SHOWN IN FIG. 3), WHICH HAS A HOLLOW HEAD, PERHAPS TO HOLD LIQUID OR TO SUPPORT A CULT OBJECT.

PHOTOGRAPHS BY MR. EDUARD JACOBSEN, STAFF PHOTOGRAPHER TO THE IRAQ EXPEDITION OF THE ORIENTAL INSTITUTE OF CHICAGO UNIVERSITY. (SEE FRONT PAGE AND COLOUR ILLUSTRATIONS OF PAGES 777 AND 778.)



FIG. 5. THE ONLY STATUE OF A WOMAN FROM TELL ASMAR (EXCEPT THE MOTHER GODDESS): ONE OF TWO FIGURES CRUSHED BY THE WEIGHT OF OTHERS ABOVE. (HERE HALF-SIZE.)



FIG. 10. ANOTHER STATUE ILLUSTRATING THE DIVERSITY OF EXPRESSION ATTAINED IN THE REPRESENTATION OF FACES: A TYPE SUGGESTING EXPECTANCY AND ARDENT PRAYER. (HERE SHOWN ON A SCALE TWO-THIRDS OF ITS ACTUAL SIZE.)

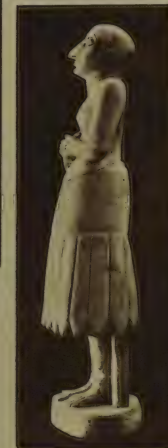


FIG. 11. THE ONLY REPRESENTATION OF A FEMALE (WITH DIVINE HEAD) AMONG THE STATUES. (HERE SHOWN QUARTER SIZE.)



FIG. 6. THE EARLY TEMPLE AT TELL ASMAR (THAT IN WHICH THE BOARD OF STATUES WAS DISCOVERED) APPEARING UNDERNEATH A LATER TEMPLE THAT IS CONTEMPORANEOUS WITH THE ROYAL TOMBS AT UR.



FIG. 12. THE HEAD OF THE PRINCIPAL STATUE—THAT OF THE LORD OF FERTILITY (ILLUSTRATED ON THE FRONT PAGE WITH THE GREAT MOTHER GODDESS): A FACE IN WHICH DIVINITY IS INDICATED BY THE UNNATURAL ENLARGEMENT OF THE EYES, IN STRIKING DISTINCTION FROM THE HUMAN TYPES IN OTHER STATUES. (HERE SHOWN IN ITS ACTUAL SIZE.)

FIG. 7. THE BOARD OF STATUES LYING IN THE SOIL JUST AS THEY WERE FOUND: A PHOTOGRAPH OF THEM IN SITU, BEFORE THEY WERE TAKEN OUT AND PILED TOGETHER, SHOWING CRACKS AND DEBRIS CAUSED BY CONTINUAL PRESSURE OF EARTH ABOVE THEM THROUGH A PERIOD OF SOME TEN THOUSAND YEARS.

THE discovery at Tell Asmar of this unprecedented treasure of ancient Sumerian sculpture (fully described on page 776 by Dr. Henry Frankfort) has caused a stir in the archaeological world. Writing in "The Times" recently, Mr. C.

The first of our photographs (Fig. 1 above), showing excavations at Tell Asmar, is explained in detail in Dr. Frankfort's complete description of it, which runs as follows: "An object lesson in stratigraphy. The uppermost figure is placed at a level dating from the dynasty of Sargon of Akkad, about 2500 B.C. The man below with the small pick is at the level at which were found the bronzes (published in "The Illustrated London News" of July 22, 1933) that are identical in shape and workmanship with the vessels of gold and silver found in the Royal Tombs at Ur. The

group of men excavating at the bottom are working in the earlier temple (at Tell Asmar), dating from about 3000 B.C., in which were found the statues illustrated in this issue." Our photographs are numbered according to references in Dr. Frankfort's article.

A GREAT DISCOVERY OF SUMERIAN SCULPTURE.

A UNIQUE HOARD OF STATUES, 5000 YEARS OLD, FOUND AT TELL ASMAR, INCLUDING SACRED IMAGES "WITHOUT PARALLEL AMONG KNOWN BABYLONIAN WORKS OF ART."

By DR. HENRY FRANKFORT, Director of the Iraq Expedition of the Oriental Institute of the University of Chicago.

(See Illustrations on the Front Page and Pages 774, 775, 777 and 778.)

THE work of our expedition during the past winter at Tell Asmar, 50 miles N.E. of Baghdad, has been attended by extraordinary good fortune. It has now been established that the temple of Ab-ù, which we described in *The Illustrated London News* of July 22, 1933 (pp. 124-5), was used continuously from about 3000 B.C. until the end of Sargon of Akkad's Dynasty—about 2350. Consequently, objects hidden in the lower layers were well out of reach of robbers and marauders such as normally ransack deserted buildings or ruins left after a destructive war. Neither desertion nor destruction overtook our temple before the comparatively recent date given above—and by then the unparalleled objects described in this article were covered by not less than six metres of earth.

Fig. 6 shows the situation at the beginning of our season. Underneath the temple, which we discussed last year in this journal, the walls of an earlier stage of its history, built on a different alignment, can be seen coming to light. We may recall here that a hoard of copper vases, some of them inscribed, and identical in shape with the gold and silver specimens from the tombs at Ur, revealed the dedication of the temple to Ab-ù, the "Lord of Vegetation," who is none other, in fact, than Tammuz. It would be more correct to call him "Lord of Fertility," or, rather, "Lord of vital energy," since his emblems include plants, flowers, and corn, as well as animals, especially goats, gazelles, and ibexes. Another mythical emblem, the lion-headed eagle Imgi, characterises the Lord of Life as the vanquisher of chaos and death; in this aspect—namely, as victor—the god is shown on a cylinder seal, discovered and published last year, destroying a seven-headed Hydra; and evidence has been collected, and will shortly be published, which establishes the linear descent of the Greek Herakles from the Sumerian god whose temple we are excavating.

The older structures, shown in Figs. 6 and 14, are also built of plano-convex bricks, but belong to an earlier part of the Early Dynastic Period than has yet been explored elsewhere. They correspond, in fact, with the accumulation at Ur of the rubbish heaps into which the famous tombs were afterwards dug. Fig. 1 proves this chronological sequence, for our copper vessels of last year, which are contemporary with the earliest of the tombs at Ur, occurred at a level where the man with the small pick is posted in the middle of the picture. The man at the top stands at the level of Sargon of Akkad. The group of men in the foreground are at work on the level where we found the objects published in this article. Moreover, we obtained corroborative evidence from the building itself, for it contained spouted vessels of "reserved slip ware" and tall clay goblets which are found at Ur below the tombs, and are there, as Mr. Woolley observes, "strange to the cemetery."

Before we describe these early remains, it is well to realise the scientific importance of our stratigraphical evidence. While it is, in almost all cases, useless to try to translate thickness of accumulated debris in terms of years, we have at Tell Asmar a situation without parallel elsewhere. We have dissected more than twenty successive levels of occupation of the temple of Ab-ù. We can follow its repairs and

reconstructions into minute details, and it is certain that no period of desertion and no destruction interrupted the steady accumulation of debris which marks the history of a mud-brick building. Now, the three factors determining the rate of this accumulation in a given period are the scale of the building, the proportion between wall-thickness and room-surface, and the quality of the bricks used. All three factors remain approximately the same throughout the whole of the temples in existence. The uppermost two metres of debris are datable to the 200 years which comprised the Dynasty of Sargon of Akkad, and the rate of accumulation of debris for this one building has thus been established. It should be noted that nothing was lost as a result of denudation,



FIG. 13. THE BREED OF DOG REPRESENTED ON A PECTORAL (SHOWN IN COLOUR ON PAGE 778) CARVED BY A STONE-CUTTER 5000 YEARS AGO: A LIVING SELUKI, OR PERSIAN GREYHOUND.



FIG. 14. THE EARLIER TEMPLE AT TELL ASMAR: A GENERAL VIEW, SHOWING (IN THE LEFT FOREGROUND) THE CENTRAL ROOM; (RIGHT) THE SANCTUARY OF THE LORD OF FERTILITY, WHERE THE STATUES WERE FOUND; AND (TO LEFT OF IT) THE SANCTUARY OF THE GREAT MOTHER GODDESS.



FIG. 15. A RELIEF SHOWING A MAN AND WOMAN TAKING PART IN THE NEW YEAR'S FESTIVAL, WITH SYMBOLIC ANIMALS AND PLANTS.

The plants and animals may symbolise the Lord of Life, but at the same time they may commemorate a pious act by which the donor of the stele dedicated a certain number of animals to be used at the festival in honour of the god.

since later ruins protected the uppermost Akkadian layers, and that we have inscriptional evidence that our site was one of the few to remain under Akkadian rule to the very end of the dynasty. Now, the rise of the temple in Early Dynastic times is represented by exactly $2\frac{1}{2}$ times the rise effected during the two centuries of Akkadian rule. Surely it is not rash to assume that the buildings' of plano-convex bricks, therefore, cover a period of approximately 450 years. In fact, we can go even further: our Early Dynastic remains fall clearly into two groups. The upper one, somewhat different in plan from the deeper and earlier, but corresponding closely to the Akkadian temple, is shown to be contemporary with the "royal tombs" at Ur, by the hoard of copper vessels found by us last year. This later part of the Early Dynastic Period is represented by $2\frac{1}{2}$ metres of debris, and would therefore have lasted about 250 years; that is (on the basis of the date most generally assigned to Sargon of Akkad), from 2800—2550 B.C. The earlier part of the Early Dynastic Period, shown by our pottery to antedate the tombs of Ur, is represented by two metres of debris, and would have lasted, therefore, approximately from 3000—2800 B.C. The importance of this result can only be seen in its true perspective if we remember that the date of the tombs of Ur is one of the most hotly debated problems in contemporary archaeology; for neither Mr. Woolley's date of 3500 B.C., nor that of his German critics, who place them at about 2600 B.C., nor those of the majority of scholars who occupy intermediate positions between those extremes, has found general acceptance.

Let us now consider the arrangement of the earlier temple, a corner of which is shown in Fig. 14. The ground-plan of the temple is almost square, and tallies in general lay-out with that of private houses of the period—it is, in fact, the "house of the gods." One enters by a lobby (outside Fig. 14, on the left), which contains the stairs leading to the roof, and which adjoins a small square room floored with baked bricks covered with bitumen, and provided with a square sink in one corner. Here the worshipper performed his ritual ablutions. Beyond this is a large central room, which shows in the left foreground of our figure; grouped around it are three sanctuaries. A path lined with bitumen led across the floor of the central room to the shrine appearing in the middle, while another shrine, with four short pillars in front of the pedestal, is shown on the right. A third shrine existed on the near side of the central room. The shrines do not differ from those in use down to Akkadian times. They contain at one end of a long narrow room a pedestal about six feet square and four high, upon which, above a narrow brick ledge, would have been placed the statue of the god. In details, however, the three shrines show some differences. In the far sanctuary a hearth seems to have

(Continued on page 802.)



FIG. 16. THE GOD OF FERTILITY AND THE MOTHER GODDESS AS THEY APPEAR ON AN AKKADIAN CYLINDER SEAL FOUND AT TELL ASMAR: AN EXAMPLE OF REPRESENTATION OF THESE DIVINITIES IN THE ART OF LATER PERIODS.

The face of the lion (in the centre of the right-hand photograph above) has itself been disfigured by the incision thereon of a goat's head. The scorpion suggests that the object may have had an amuletic value to protect the owner against scorpion-bites, since amulets in the shape of feet incised in the same way certainly have that meaning.



FIG. 17. A VERY FINE GREEN SERPENTINE SEAL SHAPED AS A LION'S HEAD (CENTRE) AND ENGRAVED ON ONE SIDE (LEFT) WITH AN ANTELOPE AND FLOWERING TWIG, AND ON THE NARROW SIDE (RIGHT) WITH A SCORPION.

The First Sumerian Cult Statues ever found: Sculpture of 3000 B.C.

REPRODUCED BY COURTESY OF DR. HENRY FRANKFORT, DIRECTOR OF THE IRAQ EXPEDITION OF CHICAGO UNIVERSITY ORIENTAL INSTITUTE. (SEE ARTICLE AND PHOTOGRAPHS ON OTHER PAGES.)
WATER-COLOUR BY MISS G. RACHEL LEVY, THE EXPEDITION'S ARTIST.



POLYCHROME EFFECTS OF SUMERIAN SCULPTURE REVEALED FOR THE FIRST TIME: TELL ASMAR STATUES—THE LORD OF FERTILITY (LEFT), THE MOTHER GODDESS WITH HER SON (RIGHT), AND OTHER FIGURES.

"For the first time in the history of Babylonian excavation," writes Dr. Henry Frankfort, "statues which were actually worshipped in a temple have been found, at Tell Asmar, by the Iraq Expedition of the Oriental Institute of Chicago University, as described elsewhere in this number. In a temple of the Early Dynastic Sumerian period, datable to about 3000 B.C., a hoard of these statues was discovered, among them one representing the Lord of Fertility and another the Great Mother Goddess of Asia. Here for the first time we can appreciate the polychrome effects of Sumerian sculpture. In the above reproductions the only restorations are the upper part of the figure of the Mother Goddess's son and the inlaid eyes of the two lower heads in the middle. In this case we have represented lapis-lazuli, which was widely used, but happens not to occur in the other statues here

pictured. The white of the eyes is cut from shell, except those of the head shown full-face in the top row, where yellow paste had been used. The black part of the eyes is represented by bitumen in the human beings and black limestone in the god and goddess. Bitumen was used to fix the eyes in their sockets, and to colour hair and beards. The parting of the hair in the small female head in the middle is enlivened by a strip of mother-of-pearl let into the stone. Contrary to frequent assertions, it seems that the convention for men in early Sumerian days was to wear the hair and beard long, while priests shaved completely. The lowest figure no doubt represents a worshipper who is beardless only by reason of his youth." The statue of the god is shown above on a scale one-third of its actual size, and that of the goddess just under one-half. All the other figures are half-size.

Sumerian Coloured Stone and Ivory Carving nearly 5000 Years Ago.

REPRODUCED BY COURTESY OF DR. HENRY FRANKFORT, DIRECTOR OF THE IRAQ EXPEDITION OF CHICAGO UNIVERSITY ORIENTAL INSTITUTE. (SEE ARTICLE AND PHOTOGRAPHS ON OTHER PAGES.)
WATER-COLOUR BY MISS G. RACHEL LEVY, THE EXPEDITION'S ARTIST.



SUMERIAN LAPIDARY ART SHOWING EGYPTIAN AND CYCLADIC SIMILARITIES: RELICS FROM A MOTHER GODDESS SANCTUARY DATING FROM ABOUT 3000 B.C., FOUND AT TELL ASMAR—A PECTORAL AND VOTIVE OFFERINGS.

The latest discoveries at Tell Asmar, in Iraq, fifty miles north-east of Baghdad, are described on another page by Dr. Henry Frankfort, who is in charge of the excavations there. In a separate note on the above illustration, he writes: "The objects shown on this plate, dating from about 3000 B.C., were discovered in the sanctuary of the Great Mother Goddess, and are here reproduced from a water-colour, in which the artist has tried to represent the rich impression conveyed by the coloured stonework of the Sumerians. The figures of human beings in the upper corners and the bottom row are made of ivory and mother-of-pearl, while the hair is picked out in bitumen. They were intended for inlay in a plaque of schist. The dogs on the pectoral resemble the Seluki, or Persian greyhound. The bull's head and fore-quarters seen in the left-hand bottom corner was originally

the terminal of the arm-rest of a throne, and shows the mark which distinguished the Apis bull in Egypt. The violin-shaped figurine of the Mother Goddess in the middle of the plate is of exceptional scientific interest because of its Cycladic affinities, which are discussed in the text. At the top of the plate is a representation of the lion-headed eagle, Imgi, in the round, a figurine cut from ivory. The lion's head to the left of it has a design of a gazelle's head, which, like flowers and gazelles appearing on the reverse of the object, symbolises the 'Lord of Fertility.' The cylinder seals in this plate have various designs of mythical figures and animals fighting. The middle one on the left-hand side shows Imgi again, but here standing on human legs." Newly discovered statues of the Lord of Fertility and the Mother Goddess are illustrated in colour on another page.

A HEAD-ON COLLISION AT SEA.



THE DESTROYER "WHIRLWIND" AND THE STEAMER "LUIMNEACH" INTERLOCKED AFTER THEIR HEAD-ON COLLISION OFF START POINT: A PHOTOGRAPH TAKEN FROM THE STEAMER WHILE THE VESSELS WERE TRYING TO GET APART.



THE LIMERICK STEAMSHIP COMPANY'S "LUIMNEACH" AT DARTMOUTH AFTER HER COLLISION WITH A DESTROYER; SHOWING THE GAPING HOLE IN HER BOW.



H.M.S. "WHIRLWIND," OF 1100 TONS, SAFELY AT DARTMOUTH AFTER HER COLLISION WITH AN IRISH STEAMER IN THE CHANNEL: THE SMASHED BOWS OF THE DESTROYER—AN ACCIDENT IN WHICH THERE WERE NO PERSONAL INJURIES.

On the morning of May 10 there was a head-on collision in foggy weather in the Channel, six miles south of Start Point, between a British destroyer and an Irish steamer. The destroyer was H.M.S. "Whirlwind," of 1100 tons displacement, going up-Channel to Chatham; and the steamer was the Limerick Steamship Company's "Luimneach," of 1074 tons, bound with a cargo of coal from Amsterdam to Limerick. The vessels met head-on and remained interlocked for half an hour with engines astern. Finally they separated, and both, although badly damaged, made independently for Dartmouth. The destroyer had the whole of her bow stove in and a large piece was suspended by one buckled plate; while a big hole was made in the bow of the "Luimneach," the bunks were turned into masses of twisted iron, and splintered wood littered the fore-part of the ship. The "Whirlwind" carries a complement of 134. She was soon able to resume her voyage, arriving at Sheerness on May 12 and later proceeding to Chatham.

YOUNG TIGERS IN A NEW HOME.

On the afternoon of May 9 the three young tigers born at Whipsnade nearly a year ago were introduced to their new enclosure. The Duke of Bedford and the members of the Whipsnade Committee watched their first careful and thorough exploration of their new home. The tigers had been caught and boxed the night before, and early in the morning were put into the "catch-up" cages at the side of their new home. The tigers are being trained by the lure of food to enter these cages when it is necessary for keepers to go into the enclosure. Those who have known the cubs since their birth are delighted with the rate at which they have grown, and with the absence of rickets and other malformations common in young carnivores born in menageries. They now look very fine against the background of fresh turf in the new enclosure, and will assuredly delight the Whitsun crowds. Their mother, meanwhile, remains in the old tiger pit, and is clearly engaged in selecting a place in which to produce a new litter.



YOUNG TIGERS TRANSFERRED TO NEW QUARTERS AT WHIPSNADE: A PHOTOGRAPH SHOWING THE METHOD OF TRANSFER FROM THE OLD PIT TO THE NEW ENCLOSURE.



EXPLORING THE NEW QUARTERS: TIGER CUBS, BORN AT WHIPSNADE NEARLY A YEAR AGO, STEALTHILY INVESTIGATING THEIR NEW DEN.



A CAREFUL EXPLORATION OF THE SHED IN THE FINE NEW TIGER ENCLOSURE AT WHIPSNADE—TO WHICH THE THREE YOUNG TIGERS WERE TRANSFERRED IN TIME FOR THE WHITSUN HOLIDAYS.

THE LUMINOUS WOMAN: THE MYSTERY OF ANNA MONARO.

From the Article by Signor GIOCONDO PROTTI, the Italian Physicist; Published in our Famous Contemporary "L'Illustrazione Italiana."

AT Pirano last Lent, in the darkness of the night, luminous emanations were repeatedly observed coming from the body of Anna Monaro, an exceedingly religious woman of forty-two, of normal appearance. Upon being invited to collaborate in the study of this phenomenon by Drs. Sambo, Parenzan, and Contento, of Pirano, who were joined by Professor Sai, the neuropsychiatrist of Trieste, I proceeded to the spot, taking with me a number of modern instruments without which it would have been impossible to describe and to examine by rigorous methods a phenomenon which, though not new, is rare, and at present is exciting not only the keen interest of the Press in every country, but also that of the most authoritative scientific circles. As is well known, even the National Research Council sent Professor Fabio Vitali, the chief physician in the hospital of Venice, in order that he might satisfy himself as to the true facts of the case and report thereon.

Mrs. Monaro suffers from asthma, probably of a character connected with her environment, because the attacks do not come on if she sleeps away from home. When the weather is favourable, she secures relief by occasionally spending the nights at sea with her husband, engaged in fishing. When it is cold, on the other hand, she is taken into the spacious rooms of an institution, where from six to eight women sleep in each room; so

(never during profound sleep), with various characters and degrees of colour, intensity, and duration, and appears particularly during Lent, when the intensity of the prayers coincides with the prolongation of the fasts, which are sometimes complete. No crackling noise was heard; nor was any odour or heat observed.

We give here the graphs showing the approximate curve of the intensity of the image produced on the film obtained at 10.30 p.m. on April 11. Since, in the apparatus used, sixteen photographs are taken in one second, and as fifty-four photographs were obtained, it is proved that the phenomenon lasted three and three-fifth seconds. The graph also shows that the intensity curve reaches the maximum from the sixteenth to the thirty-eighth photograph. Above all, great importance attaches, *per se*, to the fact of the cinematograph image, because it proves that we are confronted not with an unknown and mysterious quantity, as was suspected by some, but with a true and genuine light.

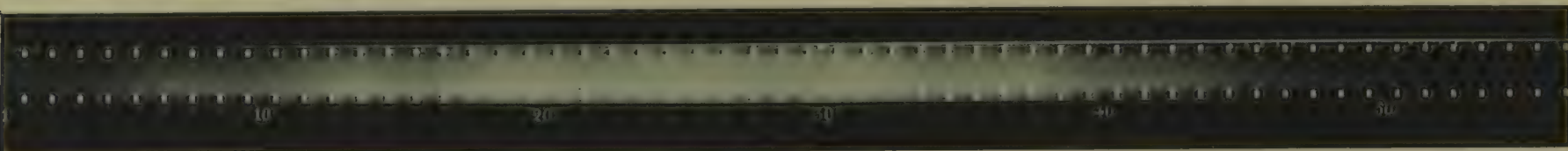
Another graph shows that the frequency of respiration, which in the case of Mrs. Monaro is normally twenty-four respirations per minute, increases to forty-eight after the luminous manifestation; and that the pulse, which was normally at a frequency of seventy beats per minute,



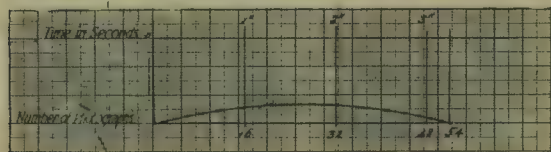
MRS. ANNA MONARO—THE LUMINOUS WOMAN.

given off by Mrs. Monaro is not produced by an electrical cause; just as, for example, the light given off by a match, though of an electro-magnetic nature, does not arise from a real and genuine effect of electricity.

Despite the short time allowed for my experiments, carried out in the rough-and-ready laboratory I improvised at Pirano, I think I can, nevertheless, with certain reservations, draw a few reasonable conclusions which are justified by the facts observed. In the substantially normal brain of Mrs. Monaro there is, undoubtedly, an idea so dominating that it disturbs and upsets in the brain the harmony of the cerebral function, without, however, deranging her mind; this emotive-affective idea is, in the case of Mrs. Monaro, of a religious character, but it might also be of another order, provided it were



THE CINE-FILM RECORD OF THE LIGHT EMITTED BY THE LUMINOUS WOMAN, MRS. MONARO, DURING THE TEST MADE ON APRIL 11: THE FILM SHOWS THE VALUE OF THE LIGHT DURING THE PHENOMENAL OCCURRENCE, WHICH LASTED FOR THREE AND THREE-FIFTH SECONDS; WITH THE CINE-CAMERA EXPOSING AT THE USUAL RATE OF SIXTEEN PHOTOGRAPHS PER SECOND.



A GRAPH OF THE CINE-FILM; SHOWING SIXTEEN EXPOSURES EACH SECOND. AS FIFTY-FOUR PHOTOGRAPHS WERE RECORDED, IT FOLLOWS THAT THE EMISSION OF LIGHT CONTINUED FOR THREE AND THREE-FIFTH SECONDS; WITH THE GREATEST INTENSITY FROM THE SIXTEENTH TO THE THIRTY-EIGHTH PHOTOGRAPH.

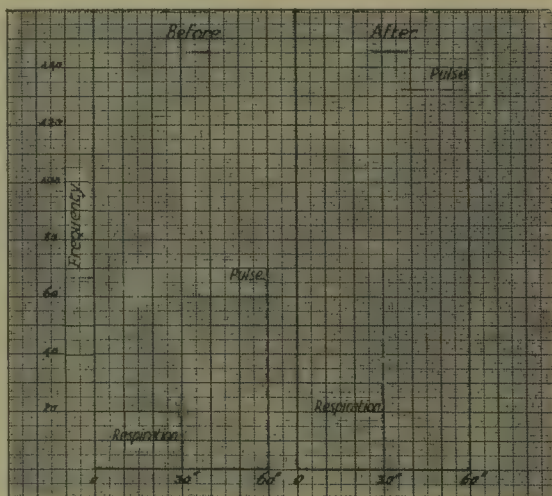
that, from time to time, one or another of them, lying awake, has observed this phenomenon of luminosity, which the husband and the other members of the family, who are accustomed to sleeping the deep sleep induced by the toil of the day, had failed to notice.

In addition to the usual clinical apparatus in ordinary use, I took with me a Boullitte electro cardiograph, to measure the electric currents of the heart; a Cesio photo-electric cell, and a needle galvanometer, capable of recording currents of one ten-millionth of an ampere, to record any luminosity of a certain intensity acting on the cell; a gold-leaf electroscope, for the purpose of ascertaining whether there was any electricity in the woman herself or in the immediate surroundings (up to a certain point this instrument can also determine ionisations due to radioactivity); a Philips X-ray apparatus; a hamoradiometer for determining the radiating power of the blood; Hilger-Schumann photographic plates coated with fluorescent substance, in order to ascertain whether an image would be produced on them when placed in the vicinity of Mrs. Monaro's body at the time when the luminous phenomenon was not manifested; a cinematograph camera using supersensitive film; and a Faraday insulating cage, which was erected round Mrs. Monaro's bed to prevent the phenomenon being attributed to electric charges emanating from outside.

The phenomenon recurred on the night of April 11 last, when Professor Vitali was also present. I recorded it with the cinematograph camera, an unquestionable proof of its occurrence, of its course, and of its duration, which was three and three-fifth seconds; whilst the luminous intensity, low at first, gradually increased, afterwards fading away until it disappeared. In the unanimous opinion of the doctors present, and all the necessary checks having been rigorously carried out, deception and simulation were definitely excluded. On the other hand, the most significant proof that we were not dealing with a hoax carried out with the only possible means—that is, with an electric pocket-lamp—was furnished subsequently by the fact that the cinematograph film of the light revealed different intensities in the images produced.

It would have been desirable to observe the phenomenon on the body completely freed from bed-clothes and clothing, in order to see whether the strange light occurred in parts other than the thorax; but, owing to the exigencies of the case, we had to remain content with whatever appeared from the chest as it emerged between the bed-clothes, as happens in the usual and accidental positions adopted during sleep. At each luminous manifestation, Mrs. Monaro uttered moaning sounds and expressions. Before Feb. 1 no one had observed the phenomenon, which invariably occurs during the crepuscular period of sleep,

doubles in frequency after the occurrence of the phenomenon. The radiating power of the blood, which normally is on the average fifty, is usually very high in Mrs. Monaro's case, attaining the considerable figure of 123.7, a figure which is only met with in the case of patients suffering from exophthalmic goitre or other sufferers in whom internal combustion has very greatly increased.



A DIAGRAM SHOWING THE RESPIRATIONS AND THE PULSE-RATE OF MRS. MONARO BEFORE AND AFTER THE EMISSION OF LIGHT. THE RESPIRATIONS ARE SHOWN BY THE SHORTER LINES, AND WERE COUNTED FOR THE HALF-MINUTE ONLY—TWELVE BEFORE THE LUMINOSITY AND TWENTY-FOUR AFTER IT. THE PULSE-RATE (LONGER LINES) WAS COUNTED FOR ONE MINUTE, AND SHOWED SEVENTY BEFORE THE EMANATIONS OCCURRED AND 140 AFTER.

As regards the dispersion of the electroscopic charge, it was found that there is practically no difference between what takes place beneath the Faraday cage under which the woman is lying and outside the cage at some distance away from the woman, or even in parts of Pirano a long way from the institution. Nor is Mrs. Monaro, when insulated, capable of charging the electroscope. Apart from this, it is observed that no dispersion of electroscopic charge takes place during the manifestation of the phenomenon. The electro-cardiogram shows that there are no disturbances of the rhythm and that the heart functions normally.

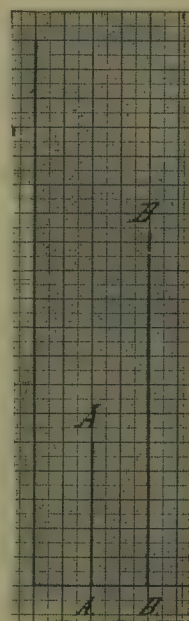
These are the chief facts observed and, as we had proved that we were dealing with a demonstrated fact of light, they enabled us to conclude (against the most common assumption) that no element of electricity or radioactivity has a part in causing the phenomenon. In making this statement, I do not imply any doubt as to the electro-magnetic character of every luminous vibration, which, of course, includes that of Mrs. Monaro. I merely wish to maintain that the luminous electro-magnetic vibration

of equal intensity. When the harmony is upset, certain visceral functions may also undergo a change, owing to the relations which exist between the cerebral functions and the visceral innervations of the great sympathetic nerve.

Whilst there are individuals whose temperament is such that emotive-affective ideas, although intense, do not produce in them a disturbance and lack of balance, there are, on the other hand, others who, like Mrs. Monaro, are exceedingly sensitive, and in whom the influence of the cerebral disturbance on the visceral functions is tremendous; and this influence is accentuated to the maximum degree when exceptional causes intervene, such as, in this case, the greater fervour of prayer and the increased fasting during Lent.

We had material proof of the actual alteration in the visceral functions in the case of Mrs. Monaro by observing the increase of the heart-beats and respirations, the copious perspiration to which she is periodically subject, and other symptoms which it would be out of place to recall here, just as it is not necessary to record here by what mechanism these alterations in the visceral functions can be effected through a cerebral stimulus. Pathologists are agreed as to the possible existence of visceral disturbances in consequence of a cerebro-vago-sympathetic disequilibrium, and it would suffice in this connection to recall the fundamental works of Benedetto Schiassi, of Bologna, which were followed and confirmed by those of Harvey Cushing, of Boston. Combustion increases with the acceleration of the heart-beats and the respiration, and, in consequence, as is well known, the radiating power of the blood also increases.

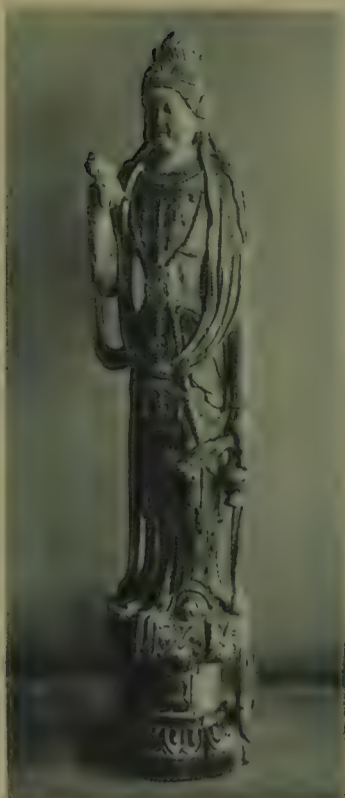
It is not improbable that fasting also promotes in Mrs. Monaro the concentration of special substances (possibly sulphides) which, although normally opaque, become luminous when they are struck and excited by the more highly refractive radiations of the spectrum (ultra-violet radiations). And, as the radiating power of the blood is only ultra-violet radiation, this radiation may, at the moment of maximum intensification, perhaps be sufficient to render such substances luminous, and to create phenomena such as that observed in the case of Mrs. Monaro, which clearly come within the scope of biochemical facts; so that we finally arrive at the assumption that, given particularly propitious experimental conditions, the phenomenon might perhaps be reproduced artificially.



A DIAGRAM ILLUSTRATING THE RADIATING POWER OF THE BLOOD: A A REPRESENTS THE INDUCTIVE POWER OF A NORMAL PERSON; AND B B THAT OF MRS. MONARO.

ART NEWS OF THE WEEK: A PAGE FOR CONNOISSEURS.

Three interesting objects recently acquired by the Victoria and Albert Museum are illustrated here. That on the left, a charming figure of the Kwan-yin, the Buddhist "Goddess of Mercy," adds another important example to the Museum's collection of early Chinese wood sculptures. The figure retains much of its original colour and gilding, and dates probably from the T'ang (618-907), or, possibly, from the following Sung dynasty.—In the middle is one of a pair of six-light candelabra with bodies of Derbyshire fluorspar, each supported on three male ormolu figures. Probably the finest examples of English ormolu in existence, these candelabra, nearly three feet high, were made by Matthew Boulton to the order of Sir Laurence Dundas for 19, Arlington Street.—On the right is a carved wood figure of the Virgin and Child, probably French work of the twelfth or early thirteenth century.



A NEW ACQUISITION AT THE VICTORIA AND ALBERT MUSEUM: A WOOD FIGURE OF THE KWAN-YIN.



A NEW ACQUISITION AT THE VICTORIA AND ALBERT MUSEUM: ONE OF TWO BLUE-JOHN AND ORMOLU CANDELABRA BY MATTHEW BOULTON (ABOUT 1765).



A NEW ACQUISITION AT THE VICTORIA AND ALBERT MUSEUM: A WOOD FIGURE OF THE VIRGIN AND CHILD.



A RAEURN PICTURE SOLD AT CHRISTIE'S FOR 10,500 GUINEAS: "PORTRAITS OF THE ALLEN BROTHERS."

Included in the Old Masters, the property of the late Mr. Henry Hirsch, sold at Christie's on May 11, was this painting, done by Raeburn in 1790. It fetched 10,500 guineas, the highest price of the day. The picture had been given to Mr. Henry Hirsch by his brother, the late Mr. Leopold Hirsch, whose remarkable collection of pictures was sold at Christie's during the week ending May 12.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A NYMPHENBURG PORCELAIN FIGURE OF PANTALOON.

This porcelain figure of Pantaloone from the Italian Comedy was made about 1755-60 at the Bavarian Electoral Factory, originally established at Neudeck, but in 1761 removed to Nymphenburg. The model is by Franz Anton Bustelli, one of the most famous of all modellers for porcelain, who worked for the factory from 1754 until his death in 1763. Pantaloone, the much-abused father, is here shown in his traditional costume.



FROM MR. DUNCAN GRANT'S EXHIBITION: A PASTEL ENTITLED "CONSTABLE."

An exhibition of forty-eight of the newest paintings of Mr. Duncan Grant at the Lefevre Galleries, 1a, King Street, St. James's, provides, to quote the "Times," "a rich and satisfying artistic experience." Mr. Kenneth Clark, in his note to the catalogue, speaks of Mr. Grant's "freshness and lyrical grace."



STONE FIGURES FOR THE NEW CAMBRIDGE UNIVERSITY LIBRARY; WITH THEIR SCULPTOR, MR. DAVID EVANS (RIGHT), AND THE ARCHITECT, SIR GILES GILBERT SCOTT.

Sir Giles Gilbert Scott, R.A., the eminent architect, is seen inspecting the stone figures recently made for the new University Library at Cambridge, for the design of which Sir Giles was responsible. The sculptor of the figures, Mr. David Evans, A.R.B.S., is seen on the right. The sculptures represent "Science" and "Letters," and are to be set up in the reading-room on either side of the entrance. The Library is to be opened in the autumn of this year.



THE COVER OF THE ASHMORE CHALICE, WITH ITS DATE OF 1577, DISCOVERED AND PRESENTED TO ASHMORE CHURCH, ITS ORIGINAL HOME.

The covers of early pieces of silver not infrequently come into the market, but the chances of their ever finding their original home are obviously very remote. The cover on the right of the illustration, however, recently came into the hands of Lieutenant-Commander How, who, after considerable trouble, was able to identify it as the original cover of the beautiful chalice belonging to the parish church at Ashmore, Dorset.

THE ROYAL TOURNAMENT: TERRITORIALS DEMONSTRATE GROUND DEFENCE AGAINST BOMB ATTACKS FROM THE AIR.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER.



THE CHIEF "SET PIECE" AT OLYMPIA: LONDON DEFENDED AGAINST A NIGHT ATTACK BY BOMBERS.—SEARCHLIGHTS PICKING OUT THE AERIAL INVADERS: ANTI-AIRCRAFT GUNS IN ACTION: A SOUND LOCATOR LISTENING FOR THE DRONE OF ENEMY MACHINES (CENTRE); AND THE CONTROL-TABLE (LEFT).

It was arranged that the King, accompanied by the Queen, should open the fifty-first Royal Tournament at Olympia on May 17. This year the great "set piece" of the Tournament, which throughout is strongly aerial in character, is a display by the Air Defence Formations of the Territorial Army, who show ground defenses in action at night against invading bombers. The units which give the display are, for the first time since 1878, "Volunteers" from those districts—Wimbledon, Chelsea, Putney, and Fulham—which provided the men for the first Royal Tournament. The drawing shows

in action the London Territorials whose duty it is, in co-operation with the Royal Air Force overhead, to protect London from air bombing. It is to be understood that information as to the attackers' positions is obtained on the coast by means of sound locators and searchlights and is transmitted by telephone to the "control-table" (left), where the route of the enemy machines is plotted on a squared map and whence orders are telephoned to the gunners. Searchlights, sound locators, and the control centre represent the eyes, ears, and brain of the defence. In the centre invading bombers

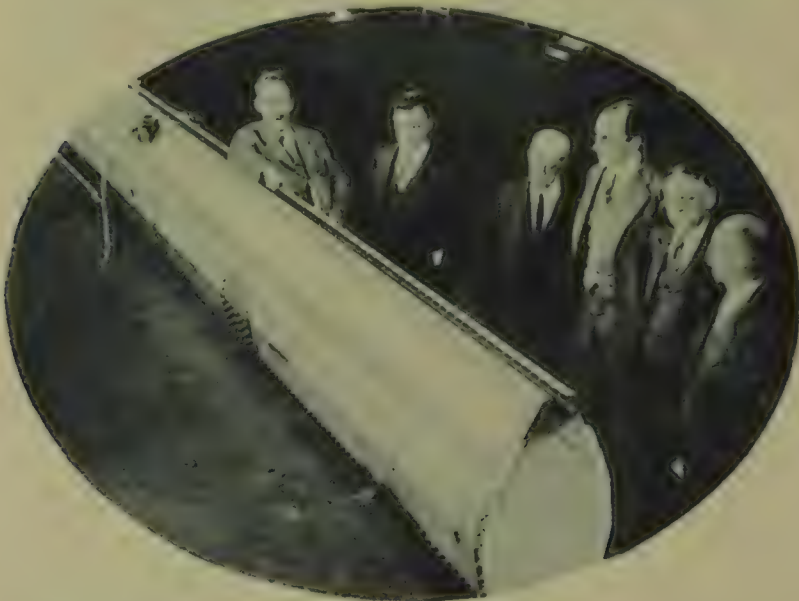
are seen caught in the searchlights' beams, and guns have made a direct hit on one of the attacking aeroplanes, which falls in flames. On the right centre is a sound locator on a tripod stand, with a listening crew of three men. Gun trucks and searchlight lorries are to left and right; and between these are the "spotter" (recumbent with binoculars) and a Vickers "predator" (seen just above him), with its crew giving directions to the guns for position and altitude. Small explosions represent falling bombs, and sounds of aeroplane engines and firing are broadcast with realistic effect by

Gramophone records. This particularly interesting display is to be given each night during the run of the Royal Tournament. It is essentially a night affair, the only lights being the searchlights and spotlights of the defenders. The display reveals an astonishing degree of complex co-operation between the Air Force, the Engineers, and the other ground defenders of London. Apart from guns, lights, and equipment, the combined strength of the R.A.F. (who give a physical training display) and the Territorial Army (who stage the great set piece) is 350 of all ranks, airmen and anti-air personnel.

LAND, SEA, AND AIR VESSELS AND MACHINES: CONTRASTS IN TYPE AND PERIOD.



AN AMERICAN YACHT TO COMPETE WITH RIVALS FOR THE HONOUR OF DEFENDING THE "AMERICA'S" CUP: THE "YANKEE" RE-LAUNCHED AT BOSTON, AFTER BEING REMODELLED WITH A NEW BOW AND OTHER IMPROVEMENTS.



THE NEW DURALUMIN MAST, OF NOVEL DESIGN, FOR THE YACHT "RAINBOW," A PROSPECTIVE "AMERICA'S" CUP DEFENDER, INSPECTED AT BALTIMORE.

The two photographs above relate to two American yachts to compete for the honour of defending the "America's" Cup against the British challenger. The "Yankee" was completely remodelled, with a new bow and other improvements. The "Rainbow's" new mast is shown being inspected by (left to right) Messrs. Starling Burgess (designer), H. T. Vollmer, George A. Cormack (secretary, "America's" Cup Committee), Lieut.-Com. R. N. S. Baker (U.S. Navy Department), James P. Keating, and C. A. Van Dusen. The mast is 165 ft. long, but weighs only 5685 lb. Its shape minimises wind-resistance.



THE GERMAN FLEET ASSEMBLED FOR SPRING MANŒUVRES: A GROUP OF BATTLE-SHIPS AND CRUISERS IN KIEL HARBOUR.

Before the German Fleet began its spring manoeuvres, according to information supplied with this photograph, the whole force assembled in Kiel harbour. The war-ships here seen (from left to right) are the "pocket" battle-ship "Deutschland," the cruisers "Köln," "Leipzig," and "Königsberg," the old battle-ships "Hessen" (partly hidden), "Schleswig-Holstein," and "Schlesien," and, in the foreground, the "Zähringen," an ex-battle-ship reconstructed as a wireless-controlled target-ship.



THE FRENCH AIR-LINER LOST IN THE CHANNEL: THE MACHINE AT CROYDON AERODROME, WITH WHICH THE PILOT COMMUNICATED.

At about midday on May 9 an Air France Wibault monoplane, bound from Paris to London, disappeared while crossing the Channel, with a crew of three and three passengers. No definite traces were found, though search continued throughout the following night. At 12.19 p.m. the pilot had wirelessed to Croydon for his position, and was informed that he was 18½ miles W. by S. of Boulogne. As no S.O.S. signal was subsequently received, it was thought probable that the aeroplane might have struck the sea unexpectedly while flying low during a dense fog.



A NEW GIANT ON THE L.N.E.R.: "COCK O' THE NORTH," THE MOST POWERFUL PASSENGER-TRAIN LOCOMOTIVE IN THE BRITISH ISLES.

The new locomotive, "Cock o' the North," which is described as being the most powerful passenger-train engine in the British Isles, was recently completed in the L.N.E.R. works at Doncaster. It has three cylinders fitted with poppet-valves, and a double chimney, in front of which is placed a new type of whistle. The boiler pressure amounts to 220 lb. per square inch. The new engine is to be used between Carlisle, Edinburgh, and Aberdeen.



THE "FLOATING PALACE" WHOSE MAGNIFICENT INTERIOR DECORATION IS ILLUSTRATED ON A DOUBLE-PAGE IN THIS NUMBER: THE STEAM-YACHT "SAVARONA."

On pages 770 and 771 we give photographs illustrating the magnificent interior decoration of the steam-yacht "Savarona," belonging to Mr. and Mrs. Richard M. Cadwalader, Jr., of Philadelphia, and said to be the world's largest private pleasure-craft. She is 407 ft. long, with a maximum displacement of over 6100 tons. The ship was built by Messrs. Blohm and Voss at Hamburg. She has twice crossed the Atlantic, and has circled South America.—(By Courtesy of George Wilson and Co. (London), Ltd.)



THE EVOLUTION OF THE BATH-CHAIR SHOWN IN BATH: A CAB-LIKE EXAMPLE SAID TO HAVE BEEN MADE FOR QUEEN VICTORIA.



THE FIRST BLAST FURNACE (INAUGURATED RECENTLY) OF NEW STEEL-WORKS AT CORBY.

A notable development at the new steel-works of Stewarts and Lloyds, Ltd., at Corby, Northants, was inaugurated recently, when the first fire was lit in Blast Furnace No. 1. The lighting ceremony was performed by the chairman's eleven-year-old daughter, Miss Elspeth Macdiarmid. The incident was described as part of a £3,300,000 scheme.



A PRECURSOR OF THE BATH-CHAIR: A GILT SEDAN-CHAIR IN THE COLONNADE AT BATH.

The two photographs above provide a contrast in transport with the great locomotive at the top. The evolution of the Bath-chair has recently been illustrated by the display of various examples in the streets of Bath, its original home. The cab-like vehicle is said to have been built for Queen Victoria. The gilded sedan-chair recalls the days of Beau Nash.

A WINDOW ON THE WORLD: NOTABLE EVENTS IN PICTURES.



A MEMORIAL TO WILLIAM ADAMS, THE FIRST ENGLISHMAN TO REACH JAPAN, UNVEILED IN KENT BY THE JAPANESE AMBASSADOR: THE SCENE AT GILLINGHAM.

The Japanese Ambassador unveiled a memorial to William Adams, the first Englishman to touch Japan, at Gillingham on May 11. Adams was a native of that town. Representatives of the Navy, Army, and civic authorities were present at the ceremony. The memorial is an illuminated clock-tower which can be seen at night from as far down the river as Sheerness. The Japanese Ambassador said that Adams was not a mere English seafarer, but an eminent introducer into Japan of European science and civilisation and the true founder of Anglo-Japanese friendship.

(Continued on right.)



A MEMORIAL TO WILLIAM ADAMS IN JAPAN: STEPS LEADING UP TO HIS TOMB; AND (RIGHT) A SHORT ACCOUNT OF HIS LIFE AND HIS SERVICES TO JAPAN.

Our second photograph forms the complement of the first. It shows the National Memorial erected by the Japanese people to Adams, near the place where he lived in the early days of the seventeenth century. On the right is a notice-board giving a brief biography of Adams, and a history of the services he rendered to the Shogunate. At the top of the steps is a granite slab, stating that at the top of the mound is the tomb of Adams and his wife.

(Photograph Reproduced by Courtesy of N.Y.K. Line.)



A SHOOTING OUTRAGE IN A NEW YORK STREET—WHEN A POLICEMAN WAS KILLED AND PASSERS-BY (INCLUDING A BABY) WERE WOUNDED.

There was another gunman outrage in New York on May 4. Our photograph shows the scene in front of the restaurant at 94, Cherry Street, Manhattan, after a policeman had been shot dead and three bystanders, including a baby, had been injured by gunmen who had held up a wholesale grocery store nearby.



PRESENTED TO PRINCE GEORGE IN SOUTH AFRICA: LION CUBS GIVEN BY HIM TO THE "ZOO" AT EDINBURGH.

The correspondent who sends us this photograph notes that the lion cubs seen in it were given to Prince George in South Africa. His Royal Highness has presented them to the Scottish National Zoological Park in Edinburgh. They arrived in London in the course of their journey from South Africa to Scotland on May 15. They are seen here being fed by the captain's daughter on board S.S. "Roek."



PREPARING A NOTABLE FEATURE OF THE ROYAL MILITARY TOURNAMENT, OLYMPIA: A REHEARSAL OF ONE OF THE INCIDENTS IN THE BLACK WATCH DISPLAY.



TWENTY "MONSTERS" WASHED UP IN WALES: FALSE KILLERS LEFT STRANDED BY THE TIDE—SEVEN BEING FOUND TO BE STILL ALIVE.

Twenty strange-looking denizens of the deep were washed ashore at Llanmadoc on May 7. The biggest of them was stated to be about 18 ft. long; the smallest about half that size. A number were found to be still alive on the following afternoon. Whales, huge porpoises, and "herring hogs" were the various suggested identifications of the "monsters"—which were, in fact, false killers. It is thought they were caught in shallow water by the swiftly ebbing tide.



THE ROYAL MARINES IN THE MILITARY TOURNAMENT: ANCIENT AND MODERN UNIFORMS AT A REHEARSAL; INCLUDING A PIKEMAN AND A MARINE OF 1805.

It was arranged that the Royal Military Tournament should be opened on May 17. The chief set-piece, the Territorial Army's defence of London from air-attack, will be found illustrated by means of a fine drawing by one of our special artists, reproduced on pages 782 and 783. One of the other interesting features of the Tournament is the display given of incidents which have made the name of the Black Watch (the old 73rd Highlanders) famous.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



LORD READING (LORD WARDEN OF THE CINQUE PORTS) AT HASTINGS TO OPEN THE NEW £32,000, "TRIPLE-DECK" PROMENADE: INSPECTING THE GUARD OF HONOUR. Lord Reading opened the reconstructed promenade at Hastings on May 12, and received the honorary freedom of the borough. The ceremony on the sea front took place in brilliant sunshine, and was witnessed by a large crowd. Lord Reading, who was accompanied by Lady Reading, cut a tape at the entrance to the promenade and walked along the lower covered parade with the Mayor. The reconstruction of the promenade has been carried out at a cost of £32,000.



A PRELATE WHO IS EVER POPULAR WITH BRITISH YOUTH: THE BISHOP OF LONDON AT THE HERITAGE CRAFT SCHOOLS.

Dr. Winnington-Ingram, the Bishop of London, paid a visit to the Heritage Craft Schools Home at Tidemills, in Sussex, on May 12. He conducted a tour of inspection and various services, and made great friends with the boys. The Bishop, it is interesting to note, has just completed fifty years of ministry in the Church. He has ordained more than 2200 men. In order to commemorate the Bishop's jubilee year, a presentation will be made to him in June.



THE AMERICAN WALKER CUP VICTORY: FRANCIS OUIMET, THE U.S. CAPTAIN, WITH THE TROPHY.

America again won the Walker Cup, at St. Andrews, by nine matches to two, with one halved. One of the British amateurs to win his match was T. A. Torrance, a Scotsman practising in London as a dental surgeon, who beat the Philadelphia stockbroker, Max Marston. Another Scotsman, Eric McRuvie, halved his match, and in partnership with McLean gained the only British success in the foursomes.



MR. B. GARDNER.

Elected M.P. (Labour) in the by-election in the Upton Division of West Ham, May 14; with a majority of 3464. The by-election followed the resignation of Mr. Chotzner (National Conservative), whose majority was 5022 in 1931.



SIR L. FORESTIER-WALKER, BT.

Unionist Member for Monmouthshire for sixteen years. Died May 13; aged sixty-eight. A Parliamentary Forestry Commissioner, 1919-29. Commissioner (unpaid) of the Board of Control, 1921-30. Chairman, Monmouth County Council, 1923.



M. MENZHINSKY.

Head of the Soviet O.G.P.U. (Political Police). Died May 10; aged fifty-nine. Emigrated in 1907, returning to Russia, 1917; becoming successively Finance Commissar, Red Army Organiser, and Dzerzhinsky's successor in the O.G.P.U., 1926.



LIEUT.-GEN. SIR H. UNIACKE.

British artillery leader. Died May 14; aged sixty-seven. Received his first command of "heavies," 1915. Became artillery chief, the Fifth Army, 1916; and served with it in 1917 and 1918. Colonel Commandant, R.A., 1927.



UNVEILED BY THE DUKE OF YORK IN WESTMINSTER ABBEY: A BUST OF ADAM LINDSAY GORDON.

The Duke of York, accompanied by the Duchess, unveiled the memorial to Adam Lindsay Gordon, the Australian poet, in Poets' Corner, Westminster Abbey, on May 11. The memorial consists of a bust by Lady Hilton-Young, and bears the inscription, "Adam Lindsay Gordon, National Poet of Australia. Born 1833—Died 1870." It stands between the memorials of Shakespeare and Chaucer, near that of Coleridge.



THE ARNHAM LAND MURDER BY AUSTRALIAN ABORIGINES: THE REV. A. J. DYER, WITH ONE OF THE BLACKS WHO SURRENDERED TO THE MISSIONARIES.

Five Japanese sailors were murdered by Australian aborigines at Caledon Bay (Arnhem Land, North Australia), and subsequently Constable McColl was also killed. The Commonwealth Government at first contemplated sending an armed police party to search for the murderers, but later accepted the offer of the Church Missionary Society to send a party of experienced missionaries to obtain their surrender. This party was successful, and the aborigines were brought into Darwin.



THE FOOTBALL MATCH BETWEEN ENGLISH AND SCOTTISH ELEMENTARY-SCHOOL BOYS: THE DUKE OF YORK PRESENTING CAPS TO YOUNG ENGLISH PLAYERS.

Some 35,000 people assembled at Highbury on May 12 to see lads from elementary schools of England meet those from Scotland at Association football. The Duke of York, attended by the Hon. T. W. E. Coke, was present at the match. England won by four goals to one. Butler, the English captain and inside right, scored the first goal, while Cattell, the English centre forward, scored three times in the second half. McConnell scored the Scottish goal.



THE NEW V-8 SALOON DE LUXE (4 DOORS), £280, AT WORKS



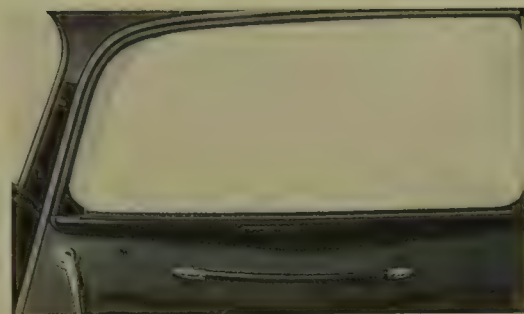
***The Calendar suggests Racing, Horse-Shows, Gymkhanas,
and the like***

What fitter car is there in which to enjoy them?

This New V-8 has draught-free ventilation at its most efficient, on top of all the *other* features which amaze even motorists familiar with the original V-8.

Priced as it is, despite its super-excellence in all that makes a fine car worthwhile, it is a whole lecture in Value Predominant!

May we send you the literature of this New V-8, and the nearest Dealer's name and address? He will enjoy your putting it through its paces, sampling its wealth of attractive qualities.





THE KING'S "SANDRINGHAM SPARKS": A PRIZE-WINNING CLUMBER SPANIEL.

"Sandringham Sparks" belongs to his Majesty the King and he has a record that is already noteworthy: for example, he won three firsts at Cruft's Show last February. The Clumber, it may be added, is not only a dog of the best working type, but is gentle and affectionate. This the artist realised to the full when she made her picture of "Sandringham Sparks," when he was at the King's Lynn Dog Show last summer; and when she saw him again at Cruft's, looking a little bored with his host of admirers, he not only recognised her at once, but offered a paw in greeting.

FROM THE PICTURE BY EVELYN WATHERSTON.

A RESTORED GIORGIONE: THE VIENNA PORTRAIT IN ITS FULL GLORY.

PHOTOGRAPH BY COURTESY OF THE KUNSTHISTORISCHES MUSEUM, VIENNA.



IDENTIFIED AS A DATED WORK OF GIORGIONE (ZORGO DA CASTELFRANCO; C. 1477-8—1510) PAINTED IN 1506, AND NOW RE-EXHIBITED AFTER RESTORATION: A PORTRAIT ENTITLED "LAURA," FROM THE LAUREL LEAVES ROUND THE HEAD.

This beautiful portrait, now accepted as an authentic work by Giorgione, has recently been restored and placed on view again in the Kunsthistorisches Museum at Vienna, to which institution we are indebted for our information. The picture is of great value and has had an interesting history. Formerly it was attributed to various masters, eventually to Boccacino, and lay for a long time in the Museum's storage dépôt. An official of the Museum, however, curiously attracted to it despite the general indifference, persevered in an attempt to decipher an inscription on the back. At last he succeeded, and in 1931 published the result, which is stated to be as follows: "1506, on the first of June this was completed

by the hand of the master Zorzi da Castelfranco colleague of Master Vincenzo Catena by order of Giacomo. . . ." (The last word is illegible.) At the time the discovery aroused little interest, owing to the bad condition of the picture and disfiguration caused by Baroque alterations. The corners, originally square, had been cut off to fit it into an oval frame. It has now been replaced in a rectangular frame, perhaps the original one, and in the full glory of its vivid colouring, brought out by the restorer, it is attracting immense interest. The laurel leaves around the head presumably indicate the lady's name, "Laura," and under this title it now hangs as one of the treasures in the Vienna Gallery.

BOOKS OF THE DAY.

PROTESTS have been raised of late against the reckless use of the phrase "the next war," as tending to spread a belief that war is an inevitable recurring phenomenon. Up to that point I agree with the protests. We should not assume that war is an incurable malady, never to be eradicated from the world's "body politic." After all, the prevention of war should be easier than curing malignant diseases, for we can trace its causes, and the obvious remedies have been duly prescribed. The great difficulty is to persuade the patients to submit to the treatment. It would be equally false and mischievous, however, to assume that war will never happen again. It will happen again, unless nations co-operate to prevent it, and even pacifists cannot help alluding to the prospect. By all means let us avoid the expression "the next war" (as who should say "next summer" or the "next General Election"), and say instead "any future war," or "another war, if it ever comes, which God forbid!"

Having thus drawn a fine but necessary distinction, I shall not be writ down a war-monger if I repeat the now commonplace opinion that any future war will probably be decided in the air. Personally, I dislike war as much as anybody—particularly the sort of war in which bombs may be dropped on my head!—but I realise that merely to express hatred of war does not help to prevent it. If air warfare is likely to occur again, we ought to be prepared for it, and we ought also to know what happened last time. The best source of information on that subject is the Official History of the Great War, of which there has just appeared a new instalment, entitled "THE WAR IN THE AIR." Being the Story of the Part Played in the Great War by the Royal Air Force. Vol. IV. By H. A. Jones. With Appendices and eleven Maps (Oxford University Press and Humphrey Milford; 17s. 6d.). The maps would have been easier to handle if they had been detached and folded more simply in a pocket.

The period covered by this new volume is the year 1917 and the first four months of 1918, including the great German offensive of that spring. It contains very interesting accounts of the development of the naval air arm and aircraft-carriers; of anti-submarine work by aircraft during the time of unrestricted U-boat warfare; of the naval air operations from Dunkirk; and of the part played by our gallant airmen in various battles on the Western Front. As a point of fairness to the British 5th Army, emphasis is laid on the fact, first revealed by a study of the air reports, that on the morning of the great German attack (March 21), the fog on that part of the front was worse than elsewhere, and the 5th Army thus lost the benefit of air reconnaissance. Among incidental passages of personal interest is the story of the career and death of the German "ace," Manfred von Richthofen.

While the official history is, of course, the most authentic record, it is perhaps a little voluminous for the general reader, and there was room for a shorter and more popular book, such as "THE ROYAL AIR FORCE." A Concise History. By Captain A. O. Pollard, V.C. With twenty-four illustrations (Hutchinson; 18s.). He plunges at once into the war with the arrival of the first aeroplanes of the Royal Flying Corps in France on Aug. 13, 1914, and the bulk of the book tells the thrilling tale of the part played by aircraft of various kinds during the next four years. The actual origin of the R.F.C. (formed early in 1912) and its pre-war development is mentioned briefly and parenthetically in the first chapter. The concluding portion of the book recalls the drastic reduction of the R.A.F. after the Armistice, and describes its post-war activities, along with chapters on the theory of flight, the training of pilots, how airmen find their way, and the nineteen aerial fighters awarded the Victoria Cross.

Both in this biographical chapter and elsewhere, Captain Pollard touches on the menace of the future. "It seems

impossible," he says, "that any sane person who had any intimate experience of the last war can desire another one. Yet, until the nations of the world have evolved a practical scheme which will render war an impossibility, the fact has to be faced that we must be prepared to defend ourselves from an aggressor." In that event, he suggests, there will first be "a gigantic struggle for aerial supremacy



A DRAWING MADE BY GRAVELOT TO ILLUSTRATE "L'ENFANT PRODIGE" IN THE 1768 EDITION OF VOLTAIRE'S WORKS (GENEVA): "SI LA VERTU RÈGNE ENFIN DANS TON ÂME; JE SUIS TON PÈRE"—ONE FROM THE COMPLETE SET OF THESE DRAWINGS, WHICH WILL FIGURE IN THE FORTHCOMING BERARDI SALE.

before either side moves a single unit of ground troops," and "whichever side wins will be at such a tremendous advantage that it will be hopeless for the loser to attempt further resistance."

Air fighting does not entirely monopolise Captain Pollard's attention, and, incidentally, he reminds us that the public owes to R.A.F. pilots a debt which is, perhaps, insufficiently appreciated. "One routine job," he writes, "is carried through daily in all weathers. The Meteorological Office is under the control of the Air Ministry. . . . There is a special Meteorological Flight at Duxford, which sends a pilot twice a day to an average height of 25,000 feet. . . . Next time you hear those nicely modulated accents announce: 'Weather forecast for to-night and to-morrow . . .', think of the pilot who has been aloft in the ordinary course of his duty to find out whether you should carry an umbrella to-morrow or not. His work, performed unostentatiously . . . typifies the spirit of the Royal Air Force."

Although the knightly deeds of our airmen in the war make an epic of heroism, the ordinary reader is perhaps more attracted to civil flying, which may closely concern him both in work and recreation, than in a form of warfare by which he and his might quite possibly be blown to smithereens. It is particularly true of aviation that

. . . Peace hath her victories
No less renown'd than war.

This Miltonic dictum is well exemplified in a book which is in every way worthy of its great subject, "THE HISTORY OF BRITISH AVIATION," 1908-1914. By R. Dallas Brett. Late Honorary Secretary of the Cinque Ports Flying Club, Lympne. With sixty-four Plates (John Hamilton, Ltd.; 21s.). In this excellent work, which leaves off at the date (August 1914) where Captain Pollard's history begins, we get the whole story of pre-war flying in this country, including the inception of the R.F.C. The mass of information which the author has collected and welded into a readable narrative, with much tabular matter, is evidently the result of infinite care and research, while the numerous and beautifully produced photographs are in themselves of great historic interest. As a work of reference also, the book should be invaluable. For me, by the way, it has a particular appeal, because it takes me back to a time when, living at Hendon, I attended one of the early aviation meetings there, and saw Paulhan fly over my house at the start of the historic race with Grahame-White to Manchester. I remember also how my girls were among those who swarmed round Gustav Hamel with autograph books.

Despite the great contribution of the R.A.F. to the progress of flight, the actual war, it seems, was in some respects a retarding influence. "The War," writes Mr. Brett, "deflected the progress of aviation from the broad road to success along which it was sweeping with gathering velocity early in 1914 into a lane which led nowhere. The War dealt practical aviation a blow which knocked it senseless for eleven years, and it was not until 1925 that consciousness returned, and people began to take up flying again, on aeroplanes which had much the same performance as those in use in 1914. . . . During 1913, English people were flocking to learn to fly. . . . This very advanced stage of development had been reached in the incredibly short space of five years. It is the story of this astonishing period that I tell in this book. It is the story of Great Britain's part in the initial conquest of a new element by the human race."

Some of the flying celebrities mentioned by Mr. Brett bear names distinguished in other pursuits, in which he is not concerned. Thus he does not mention the relationship (if any) of Mrs. Maurice Hewlett to the novelist of that name, whether Harry Hawker was of Cornish descent, or whether Cecil Grace belonged to the famous cricketing family. I am reminded of the last-named by a timely little memoir in that popular series, Great Lives—"W. G. GRACE." By Bernard Darwin (Duckworth; 2s.). It may not be generally remembered that "W. G." lived to see the outbreak of war, and the account of his last days at Mottingham, in October 1915, has an association with air warfare. "His weakness," we read, "was enhanced by the shock of an air-raid in the neighbourhood. Probably the last of his cricketing friends to talk to him was Mr. Leveson-Gower, who was stationed nearby and came over to see him. He said that the air raids worried him. 'You can't be frightened by aeroplanes, old man,' said his visitor. 'You who had Jones bowling through your beard.' 'That was different,' he answered. 'I could see that Jones, and see what he was at. I can't see the aeroplanes.'"

In connection with the allusion made above to weather reports, I must mention briefly three books of special interest to students of meteorology. The most recent of these is "WEATHER." The Nature of Weather Changes from Day to Day. By the Hon. Ralph Abercromby. New Edition, Revised and largely rewritten by A. H. R. Goldie (Kegan Paul; 10s. 6d.). Honourable mention of Abercromby's

work is to be found in "THE DRAMA OF WEATHER." By Sir Napier Shaw, sometime President of the International Meteorological Committee. With many photographs and pictorial diagrams. (Cambridge University Press; 7s. 6d.). These books will enable us to talk about the weather more learnedly than the lady of whom Præd sang—

But to be linked in life
to her!—
The desperate man who
tried it
Might marry a Bar-
ometer,
And hang himself be-
side it!

Another interesting meteorological work is associated with scientific ballooning, and is entitled "EXPLORING THE UPPER ATMOSPHERE." By Dorothy Fisk. Introduction by Henry Leopold Brose. Illustrated by Leonard Starbuck (Faber 5s.).—C. E. B.



AN ENGRAVING AFTER A FRAGONARD DRAWING REPRODUCED ON THE OPPOSITE PAGE: ONE OF THE ILLUSTRATIONS TO THE MAGNIFICENT LA FONTAINE, PUBLISHED BY DIDOT IN 1795, WHICH WILL FIGURE IN THE FORTHCOMING BERARDI SALE.

The engraving after Fragonard illustrated here is contained in the superb "Contes et Nouvelles en Vers" (by La Fontaine) published by Didot in 1795. The original drawing is reproduced on the page facing this one. It forms one of fifty-seven executed by Fragonard about 1780. These drawings will all figure in the forthcoming Berardi sale in Paris.

Reproductions by Courtesy of Me. Étienne Ader and M. Léopold Carteret.



A DRAWING MADE BY MOREAU LE JEUNE TO ILLUSTRATE VOLTAIRE'S "LA PUCELLE": ONE OF THE THIRTY ORIGINAL DESIGNS FOR THE 1789 EDITION (ÉDITION DE KEHL); TO BE DISPERSED WITH THE BERARDI LIBRARY.

FRAGONARDS TO BE AUCTIONED IN PARIS—IN A "MILLION FRANC" SET.

REPRODUCTIONS BY COURTESY OF ME. ETIENNE ADER AND M. LÉOPOLD CARTERET.



DRAWINGS MADE BY FRAGONARD, ABOUT 1780, AS ILLUSTRATIONS TO LA FONTAINE—FOUR OF THE FIFTY-SEVEN THAT ARE TO BE AUCTIONED AS PART OF THE CONTENTS OF THE BERALDI LIBRARY.

The famous library of M. Henri Beraldi is to be dispersed at a sale arranged for May 29 and the three days following, at the Galerie Charpentier, 76, Rue de Faubourg St. Honoré, Paris. It is celebrated not only for the magnificent bindings and the historic volumes to be found in it, but for a number of works of art of the greatest interest. Certain of these are illustrated here and on the opposite page. The most important are the fifty-seven drawings made by Fragonard to illustrate fables of La Fontaine, seen here. "The Fragonard drawings," M. Henri Beraldi wrote, "were carried out somewhere about the year 1780, for Bergeret, while the

artist was travelling in Italy with this farmer-general. . . . Fragonard first worked out his idea on paper in a rapid, stimulating sketch with the lead pencil. . . . Then he made a transfer . . . and it is on this version that he carried out his arresting designs in sepia. Evidence of the pencil-tracing can still be made out beneath the wash." The Fragonard drawings were bound up, probably by Bergeret's directions, with a long-hand manuscript of the various fables that the drawings illustrated. Twenty-two were engraved as illustrations to Didot's *La Fontaine*. Experts consider a million francs a not improbable figure as the price of these drawings.

A PAGE FOR COLLECTORS. PROFESSIONAL AND AMATEUR NEEDLEWORKERS.

By FRANK DAVIS.

border is worked in long and satin stitch with conventional birds, animals, and flowers. By comparison with Fig. 1 it has obvious faults in design—the border, for example, bears no particular relation to

shrubs in the foreground. So much for the accessories. The actors achieve something of those stylised mannerisms we associate with Sir Nigel Playfair's Hammer-smith tradition: the two women (top right), one

HERE are three notable pieces of needlework from the collection of Sir Frederick Richmond, whose judgment in these matters requires no recommendation to readers of this page. They have been chosen, first, because they are exceedingly good of their kind, and secondly because they seem to me—and anyone who likes is hereby invited to disagree—to illustrate exceedingly well the difference between the work of the professional and the amateur artist. Let it be granted that all three were actually *worked* by amateurs: I suggest that the first was *designed* by a professional, the third carried out by an amateur more or less after an already existing picture, while the second sprang wholly from the imagination of the needlewoman—not in its details, which are charmingly familiar and found in innumerable other examples



1. A FINE LATE-SIXTEENTH-CENTURY TAPESTRY VALANCE THAT YIELDS STRONG EVIDENCE OF THE HAND OF A PROFESSIONAL—AT LEAST, IN THE DESIGN: AN ALLEGORICAL COMPOSITION, SHOWING TIME AND PLENTY IN THE CENTRE; PLEASURE (REPRESENTED BY A SEMI-NUDE FEMALE) TO THE RIGHT; GAMING ON THE EXTREME RIGHT; AND, ON THE LEFT, A BEGGAR BEFORE A RICH MAN'S HOUSE. (5 FT. 9 IN. BY 1 FT. 6 IN.)

Reproductions by Courtesy of Sir Frederick Richmond, Bt.



2. A SEVENTEENTH-CENTURY NEEDLEWORK PICTURE OF "THE JUDGMENT OF SOLOMON," REPRESENTED IN VIVIDLY IMAGINED INCIDENTS. (2 FT. BY 1 FT. 6 IN.)

of its period, but in the way they are combined together.

Let us examine each one fairly carefully. Fig. 1 is a late sixteenth-century valance, 5 ft. 9 in. by 1 ft. 6 in., in petit-point of very bright colours in which red, blue, green, and yellow predominate; an elaborate allegory with Time and Plenty in the centre, on the right Pleasure (a semi-nude female figure) and Gaming (four men at a checker-board). On the left is a beggar before a wealthy man's house in which a feast is spread—in short, a rich, well-balanced composition, its details well spaced and its perspective accurate. It is the sort of subject especially dear to the taste of the times, which had its counterpart in literature in a thousand masks and entertainments devised for the pleasure of Elizabeth, James I., and Charles I., to which the very greatest (for example, Milton in "Comus") were proud to lend a hand. We have rather lost the feeling for such allegorical fare—we prefer the dynamic genius of Mr. Walt Disney to the rather more static imagination of Ben Jonson—but there is no doubt that our ancestors derived immense satisfaction from it. I rather think that to appreciate this valance fully one should read the account of the pageants provided for Queen Elizabeth on her progress through the City (see Professor Neale's recently published book). However, the point at the moment is not so much the meaning of this very distinguished piece of needlework, but its origin. It was surely designed by a very competent professional artist, possibly some Flemish emigrant; the figure of Pleasure alone is convincing proof of this statement.

Fig. 3 (2 ft. by 1 ft. 6 in.) is a finely embroidered oval panel in long and satin stitch in brilliant colouring. Subject—a very decorous Susanna with two maids and the two elders beneath the tree which enabled Daniel to prove his case. In the background is a castle, birds, and animals; in the foreground, fish. This panel is framed by a looped garland, while the

the scene represented: the maker reproduced her picture and then filled in the available space with the moustachioed lions, fiercely heraldic birds, and other fauna and flora which were by this time common-places of the pattern-books. None the less, this panel is sophistication itself beside Fig. 2, which has all the naïveté and dramatic gesture which characterises the drawing of small children before they are seized upon by grown-up people and made self-conscious and shy and taught sets of rules. The story is told with economy and point, and the whole affair is most engaging.

For example, I like the smoke rising from the chimneys of the castle; the jolly, unmistakably cheerful sun above the clouds; the windmill; the caterpillars and creepy-crawlies; the dog and the hare poised for ever on their hind-legs; the odd flowering

carrying the baby, are marching to the court with a proper solemnity and an excessive sense of their own dignity; at the steps of the throne they are becomingly eloquent, and Solomon is at once polite and firm. The two soldiers on the right are very alert, just balanced forward on their toes; while the third—whose heels, by the way, seem just too high for comfort—is evidently prepared to do his horrid work with his left hand. Three bearded counsellors, elegant and aloof, fill a convenient space on the left—and the needlewoman has been at pains to give them less pointed beards than those of the king or his guards. Date—early seventeenth century; figures—satin stitch of bright colouring, soldiers' uniforms of metal thread, foliage and tent canopy in bullion; while the flowers, animals, and insects are worked in both satin stitch and bullion.

Feminine leisure is no longer occupied almost exclusively with needlework and gossip; nor does the great house of to-day give regular employment to two or three sewing-maids, who would aid the mistress and her daughters in their never-ending labours. The modern valance is carried out in different material in a highly organised and extremely efficient factory, and the modern descendant of the unknown who designed this particular example (Fig. 1) is also anonymous: fashions change infinitely quicker, and materials and colours are less lasting. No doubt a good deal of the very finest modern work will survive: as such it will take its place next to such things as Fig. 1. It will not deal in the same sort of allegorical fantasy, but it may give our descendants something of the same shock of pleased surprise which we experience in the face of a composition so well balanced both in form and colour.

What we shall not leave to posterity will be the childish and delightful dreams of Fig. 2, for this type of agreeable nonsense is not encouraged any more, so far as I know. This is not a lament but a statement of fact (after all, what has posterity done for us that we should bother about it?) but the thought does give a very real sentimental value above its intrinsic merit to pretty survivals of this character; and that is partly why, of course, they are so greatly sought after.

Perhaps it should be emphasised once again that there were few painters in the sixteenth and early-seventeenth centuries, and most of those painters were bad. Needlework pictures were made expressly to decorate the walls, and were really important adjuncts to a room.



3. A FINELY EMBROIDERED PANEL IN WHICH THE HAND OF THE AMATEUR IS BETRAYED BY THE SOMEWHAT INCONGRUOUS CHARACTER OF THE BORDER DESIGN: SUSANNA AND THE ELDERS, EMBROIDERED IN BRILLIANT COLOURS; THE BORDER CONTAINING A NUMBER OF NAÏF AND CHARMING FIGURES, PROBABLY DRAWN FROM PATTERN BOOKS OF THE PERIOD. (SEVENTEENTH CENTURY; 2 FT. BY 1 FT. 6 IN.)



*"I can tell it
blindfold..."*

It's equal to
a fine liqueur"

The outstanding qualities of White Horse are everywhere recognised and approved. The tempting aroma, the rare peat and heather flavour and the softness given by age are the unmistakable signs of the whisky that is acclaimed to be equal to a fine liqueur.

Millions and millions of gallons maturing

WHITE HORSE WHISKY

Half bottles and small flasks on sale.



CONTINENTAL HOLIDAYS

are so different!



Think of it South Germany! Idling up the lovely Rhine (romance on both banks) wandering through the Black Forest (land of fairy stories) climbing the Bavarian Alps Austria with its beautiful Danube and Tyrolean scenery. Everywhere a generous hospitality whichever way you turn, something new and unfamiliar to intrigue your curiosity. Yes a Continental holiday is so very different.

To the Continent this year — decidedly.

15 CONTINENTAL ROUTES

DOVER	CALAIS	HARWICH	HOOK
DOVER	OSTEND	HARWICH	FLUSHING
FOLKESTONE . .	BOULOGNE	HARWICH	ANTWERP
FOLKESTONE . .	DUNKERQUE	HARWICH	ZEEBRUGGE
NEWHAVEN . . .	DIEPPE	HARWICH	ESBJERG
SOUTHAMPTON . .	HAVRE	GRIMSBY	HAMBURG
SOUTHAMPTON . .	ST. MALO	HULL	ROTTERDAM
GRAVESEND . .	ROTTERDAM		

For all information apply Continental Departments, VICTORIA STATION, S.W.1 (for SOUTHERN Routes), or LIVERPOOL STREET STATION, E.C.2 (for HARWICH Routes), or any Station, Office or Agency of the Great Western; London & North Eastern; London, Midland & Scottish or Southern Railways.

GWR LNER
LMS SR

NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

SALZBURG—AND ITS FESTIVAL OF MUSIC.

ONE of the chief attractions Austria has to offer the tourist during the coming summer is the Musical Festival in Salzburg, which will open on July 28 and continue until Sept. 2, thus giving lovers of music in this country a splendid opportunity of spending their summer holidays in a delightful district of Austria, amidst romantic beauty, and in a climate which, owing to the nearness of the mountains, is extremely healthy in the summer-time.

Salzburg has a splendid setting, by the Salzach, where the river leaves the narrow valley along which it traverses the Alps and enters the Alpine foreland. The mountains tower south and east, whilst north and west the plain expands, and in the midst, on the slopes of a lovely hill, Salzburg challenges the right of way, as it has done from pre-Roman times, and,



SALZBURG: A PHOTOGRAPH ILLUSTRATING ITS LOVELY SITUATION BY THE RIVER SALZACH.

from figuring as a Roman fortress against barbarians from the north, then as one of the early German centres of Christianity, to stand forth as a stronghold of resistance to the Reformation, and the scene of church splendour under its Prince-Archbishops' rule, it has become a great centre of music, to which, with its old-world air, its sense of repose, and the beauty of its surroundings, it offers a home which is eminently suitable.

Here, in this birthplace of the immortal Mozart, during the coming season, famous works of many of the great masters of music will be given—Beethoven's "Fidelio," Mozart's "Figaro," "Cosi Fan Tutte," and "Don Giovanni"; Wagner's "Tristan and Isolde," Weber's "Oberon," and a Richard Strauss cycle, embracing the following operas, "Elektra," "The Woman Without a Shadow," "Helen of Egypt," and "Der Rosenkavalier," in celebration of the celebrated composer's seventieth birthday. The various operas will be conducted by Dr. Richard Strauss, Clemens Strauss, and Bruno Walter, and there will be, in addition, orchestral concerts conducted by Sir Thomas Beecham, Wilhelm Furtwängler, Vittorio Gui,



SALZBURG: A GENERAL VIEW SHOWING THE FORTRESS OF HOHENSALZBURG AND THE DISTANT MOUNTAINS.

Photographs by Austrian Federal Railways.

Clemens Strauss, Willem Mengelberg, Richard Strauss, Arturo Toscanini, and Bruno Walter; Cathedral concerts conducted by Joseph Messner, and Mozart-Serenades, in the courtyard of the ancient residence of the Prince-Archbishop, conducted by Bernhard Paumgartner; whilst Max Reinhardt will produce his world-famous open-air performances of Hofmannsthal's "Everyman" and Goethe's "Faust."

There is much of interest to see in Salzburg—the fine old fortress of Hohensalzburg, the seventeenth-century Cathedral, one of the largest and most perfect specimens of Renaissance in Germanic countries, and bounded on three sides by open squares, which enable its beauty to be appreciated to the full; the Benedictine Abbey of St. Peter, the Franciscan Church, the old and new residences of the Archbishops, the fifteenth-century town wall, and the Mozart Museum; whilst delightful excursions are to the Castle of Heilbrunn, the Gaisberg, the Untersberg, the Salzkammergut and its lovely lakes, the ice caves at Werfen, and the gorge at Liechtensteinklamm. Hotels in Salzburg are many and good, with moderate prices, and the journey thereto, by way of Paris and Zurich, is an easy and comfortable one.

The Digest.. at the CUMBERLAND Hotel



Bond Street may be as gay and busy on a summer morning as the foyer of the Cumberland Hotel, Marble Arch. There may be clubs and homes as exclusive as the Cumberland's myriad rooms and suites. But fashionable London has few cocktail lounges to equal the Cumberland Digest—for space, decoration, comfort and cocktails. Especially for cocktails, for Alex brings exclusive ingredients from abroad for his cocktails and blends them with Booth's Dry Gin.

*Real
Cocktails
begin with*

BOOTH'S The Only Matured
DRY GIN



Of Interest to Women.



This striped Macclesfield shirt is as appropriate for sports as for country wear in general. It washes and wears remarkably well, and is available in many colour schemes. A spray of Mayfair flowers like those pictured is always a welcome gift. Old-world and woodland flowers, as well as those that only bloom in a hot-house, are to be seen in the artistic salons of Marshall and Snelgrove.

FASHIONS this season are graceful and practical; therefore women whose homes are far from the madding crowd—they may even be in the vicinity of the outposts of the Empire—are replenishing their wardrobes with frocks and their accessories from England. Marshall and Snelgrove, Oxford Street, are responsible for the models on this page. They are compiling an export catalogue which will be sent on application. The dress was knitted in Newquay, which is also associated with safe surf-bathing and fishing; the jumper was made in Matlock; while Macclesfield is responsible for the shirt at the top of the page. The flowers are the handiwork of the Mayfair flower-workers, who live in London. It is believed that the vogue for capes and boleros of organdie, massed with flowers, is due to the loveliness of their creations. A new conceit is the wearing of two, three, or more flowers beneath the chin; sometimes they are attached to the frock, or they may be mounted on a velvet ribbon band or elastic; there are bracelets to match.

The lovely ostrich-feathers that are present in the cape come from South Africa and are, as a consequence, Empire; this accessory is available in a variety of delicate shaded pastel colour-schemes.



Without a Name.

Every now and then "something" arrives in the world of dress and remains; no fuss is made about it, but there it is. To-day there is a hat that suits nearly everyone: it is carried out in felt and straw, and is trimmed in many ways. It has a very shallow dome crown, a narrow mushroom brim, which is slightly arched at the sides and droops back and front; it may, however, be turned up at the back, in order that the brim may not interfere with the fur or other high collar. Then the crown may be encircled with a ruche of ostrich feathers, or ribbon, or a wreath of flowers; or a narrow veil may complete the scheme. It is safe to predict that it will have a long and prosperous career. Flat, straight-brimmed sailors have their rôles to play; they are a study in contrasts: some are enormous, and others are quite tiny. An amusing model that must not be taken too seriously is one that suggests a Chinese hat; it is made of paper panama, and has flowers painted thereon.

The Monastic Note.

Simplicity is very important; the coolie coat is an example of this; it is plainly cut, is innocent of detail, and looks as well on prints for day-wear as in organdies for evening. Again, there is a monastic note, represented by cowls, hoods, and knotted cord girdles, and there is something clerical, too, about the pleated jabots and cravats.



It seems strange that the old-world seaside resort of Newquay in Cornwall should have produced the perfectly knitted dress on the right. It is provided with detachable crochet collar and cuffs, and is only five guineas. Matlock has contributed the jumper seen above: it is of lisle thread, has detachable revers, and is a study in black and white.





EXQUISITE GOWNS OF PLAIN AND PRINTED CHIFFON

'WILD VIOLETS' (above)

Charming simplicity is obtained by well-cut, clinging lines in this Sleeveless Gown of printed chiffon. The coatee has wide, becoming sleeves and creates a delightful Garden Party Ensemble. White/rose, 6 Gns. black/rose and black/white

'PRUNELLA' (on left)

A Gown in chiffon, beautifully cut on straight, clinging lines, relying on heavy stiffened frills round the neck-line and skirt to give it glamour and sophistication. Black, flame, turquoise blue, 6 Gns. and green

THE HAT

A Picture Hat from the Model Salon at Marshalls. In finest black Baku, with becoming deep tilt to the brim. This Model has new effect floral trimming and is priced at 5½ Gns.

INEXPENSIVE GOWNS, FIRST FLOOR

Marshall & Snelgrove
Tel. Mayfair 6600 Debenhams Ltd
VERE ST. & OXFORD ST LONDON, W.1.



BY APPOINTMENT



GENUINE ANTIQUE FURNITURE



A rare Chippendale Mahogany CHINA-CASE on STAND. Width, 3 ft.; Height, 8 ft. 2 ins. From the Rt. Hon. LORD ROUNDWAYS, PADWORTH HOUSE, nr. ALDERMASTON, BERKS. See Chippendale's Book, plates CXXXII. to CXXXVII. The case contains old Chinese porcelain from the early XVIIIth century.

~ ~ ~

Two, of an extremely fine set of 6 single and 1 elbow Chippendale CHAIRS, the open backs with "quasi-gothic" splats and small pagoda cappings.

~ ~ ~

A pair of GIRANDOLES in carved and gilt wood frames, with branches for three lights each, of the same period.

~ ~ ~

CATALOGUE in 3 volumes, £1 16 0 the set.

M · HARRIS & SONS

OVER
100
ROOMS

44 to 52, NEW OXFORD ST., LONDON, W.C.1

THE WORLD OF MUSIC.

"SCHWANDA," AT COVENT GARDEN.

IT is a long time since we have seen at Covent Garden such an operatic work as the Czecho-Slovakian folk-opera "Schwanda," composed by Weinberger and first performed at Prague in 1927. Owing to the fact that Weinberger, although a Czecho-Slovak, is not apparently of the purest Aryan descent, his opera "Schwanda," although it was one of the most successful of modern operas, is no longer performed in Germany. Our Covent Garden management were thus able to buy the whole of the Berlin Opera House's setting. It is the scenery, the costumes, and the plot which provide the chief attraction of "Schwanda." Musically, it cannot be said to have the slightest importance; but Weinberger, who is a properly trained musician (he was a pupil of Max Reger), has known how to combine and dress out his eclectic material with sufficient adroitness to please an average musical public. The best of his material consists of Czecho-Slovakian folk-tunes, and there is a waltz which I shall expect to hear in every restaurant in London.

But even the gay, multi-coloured scenery and costumes, and the efficient production and the folk-tunes, would not be sufficient in themselves to make "Schwanda" the success with the audience which it undoubtedly was, had it not been for the almost farcical drollery of the plot. It took the Covent Garden audience on the first night the better part of three scenes before they realised that this was not "grand opera," to which one had to give a serious and concentrated attention, but a grand operatic farce. It was when Schwanda told his peasant wife, Dorota, that he had not kissed the Queen, and, adding gratuitously, "may the Devil take me if I gave her



"SCHWANDA" AT COVENT GARDEN—ITS FIRST PERFORMANCE IN ENGLAND: DOROTA (VIOERICA URSULEAC) COMES TO THE COURT OF QUEEN EISHERZ (GERTRUDE RÜNGER) TO CLAIM HER HUSBAND.

one kiss," instantly disappeared down a trap-door into Hell, that the audience finally grasped the character of the piece and allowed themselves to relax and to laugh heartily.

They were promptly rewarded in the next act by the most magnificently farcical scene in Hell that I have ever witnessed on the stage. A splendidly comic and Falstaffian Devil with a long tail, on which Schwanda trod with impunity, is the real attraction of this opera. The Devil is bored; so bored that he is playing patience, and his only other alleviation is Schwanda's playing upon his bagpipe. The actual dramatic material of this act may seem very slight, but on the stage it is adroitly handled and is consistently amusing. The happy ending, with the Devil and Schwanda the best of friends, and Schwanda's wife, Dorota, restored to her husband, is thoroughly in keeping with the character of the piece. The audience had been put into a very good humour, and they are left in this benevolent mood when the curtain falls. As an entertainment, "Schwanda" ought to be a great draw and bring the management of Covent Garden a good return, which I hope they will spend on better works.

The acting of Paul Schoeffler (Schwanda), Viorica Ursuleac (Dorota), and Berthold Sterneck (the Devil) was admirable. As for the singing—well, it is impossible to judge the singing in an opera which, musically speaking, is only on the level of, say, "The Golden Toy," at the Coliseum. This means that it is competent music admirably suited to its purpose, but it would be ridiculous to treat it as if it were on the same plane as that of the great operatic masters whose work we are accustomed to hear at Covent Garden.

W. J. TURNER.



Real
**Filet Lace
Cloth**

Hand-embroidered
natural antique linen
Dinner Cloths. Size
about $2 \times 2\frac{1}{2}$ yds.
Each **14/6**

Napkins to match. Size
about 17×17 ins.
Dozen **7/11**

Dinner Cloth of wide two-tone real
filet lace with ecru linen centre and
hand embroidery. Size about
 2×3 yards with 12 table napkins
to match.

Per set **14** GNS.

"Linen Vogue" Catalogue sent post free.

ROBINSON & CLEAVER Ltd.

The Linen Hall

156-168, Regent Street, London, W.1.

**See England and Scotland
and the Loch Ness Monster (if lucky)**



**THE
NORTHERN BELLE
LUXURY CRUISE ON WHEELS**

**Leaving London, King's Cross Station,
Friday Evenings, 1st, 8th, 22nd and 29th June**

FOR THE HARROGATE DISTRICT, LAKE DISTRICT, AND THE
HIGHLANDS AND LOWLANDS OF SCOTLAND, INCLUDING
LOCH LOMOND AND THE KYLES OF BUTE
WITH OPTIONAL

MOTOR COACH TOUR ROUND LOCH NESS

Seven days' first-class rail accommodation by day and night,
road motor tours, admission charges to places of interest,
all meals on the train or at hotel

**FOR £20 ALL-IN
SAME BEDROOM ALL THE TIME**

The cruise may also be joined at Grantham, Harrogate, Darlington or Edinburgh

Further information from Passenger Manager, Dept. 13, L.N.E.R., King's Cross, N.1
and principal Agencies

L.N.E.R.

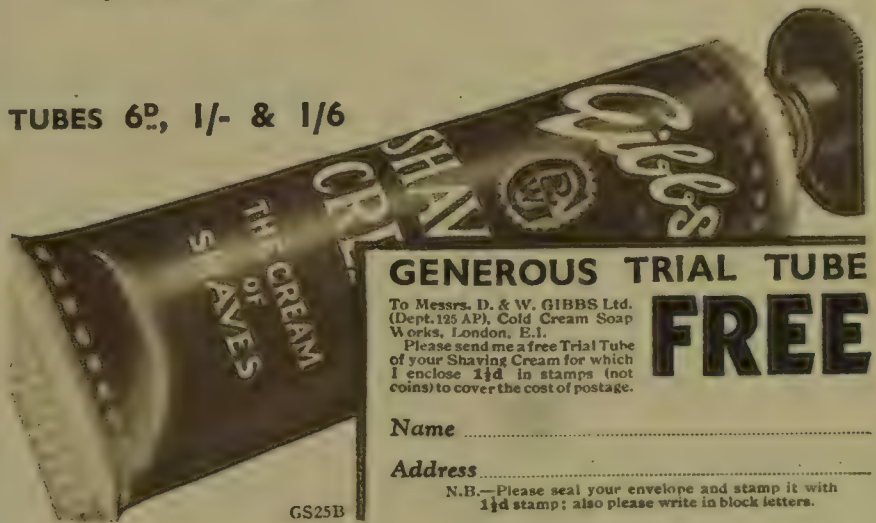
Inspire your razor with a barber's genius-



Use
**GIBBS
SUPER-FATTED
SHAVING
CREAM**

Let Gibbs Shaving Cream's Super-fatted lather
inspire your razor to a keenness worthy of a master-
barber's genius. See how quickly your wiry beard
is soaked and softened to wilting submission. With
Gibbs you get a quick, smooth, cool shave, seconds
sooner. And how delightfully soft and velvety the
luxurious emollient properties of that super-fatted
lather leaves your face. None of that "enamelled"
feeling — no roughness, no irritation. You too, will
find Gibbs Shaving Cream is the Cream of Shaves.
Buy a Tube to-day.

TUBES 6d., 1/- & 1/6



**GENEROUS TRIAL TUBE
FREE**

To Messrs. D. & W. GIBBS Ltd.
(Dept. 125 AP), Cold Cream Soap
Works, London, E.1.
Please send me a free Trial Tube
of your Shaving Cream for which
I enclose 1d. in stamps (not
coins) to cover the cost of postage.

Name

Address

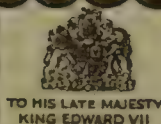
N.B.—Please seal your envelope and stamp it with
1d. stamp; also please write in block letters.

GS25B

THE LONDON ELECTROTYPE AGENCY, Ltd.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above
Agency in all matters dealing with arrangements for reproducing Illustrations,
Photographs, &c. Sole Agents for "The Illustrated London News," "The Sketch," &c.

10, ST. BRIDE'S AVENUE, E.C.4.



Carpets Cleaned

**The Compressed Air Carpet-
Cleaning and Beating Co., Ltd.,**

GLENTHORNE ROAD, HAMMERSMITH, W.6.

'Phone: RIVERSIDE 3364-5.

Carpets taken up and relaid.

Advice and Estimates FREE.



The majesty of Scotland for a penny a mile

If you want more than an ordinary seaside place can give you; if you want mountains and crags and glens and lakes and waterfalls; if you want beauty and romance and historical associations—go to Scotland. What wonderful holiday country it is.

Glimpses of its magic are caught as the train flashes through its miles of mountains, woodland and glens. A hundred times you see a spot, different, alluring, that beckons to you to come and explore.

You can travel to the Highlands, to all the best districts, luxuriously and comfortably by any of the Scottish expresses. Get a "Summer Return Ticket"—a penny a mile each way. (First class fares cost only two-thirds more.) Return any time within a month. Stop anywhere you like on your route provided you complete the outward journey within three days.

Another thing—in many parts of Scotland "Weekly Holiday Season Tickets" are issued. Their price is from 7/6, and with them you can travel by any trains in a wide area for a week.

With a return ticket to Scotland, you now have the choice of travelling back by the East Coast, West Coast or Midland routes, with break of journey at any station.

The following holiday guides are obtainable from L.N.E.R. or L.M.S. offices and agencies:

L.N.E.R.— "The Holiday Handbook" (6d.) L.M.S.— "Scottish Apartments Guide" (3d.)

L.N.E.R. and L.M.S.—the following are free:
The Land of Scott and Burns Clyde Coast and Loch Lomond

MOTOR CARS accompanied by one first-class or two third-class adult passengers are conveyed to include outward and homeward journeys at the reduced rate of 4½d. a mile charged on the single journey mileage for distances not less than 50 miles. Single journey charges at 3d. a mile.

IT'S QUICKER BY RAIL

LONDON & NORTH EASTERN RLY. • LONDON MIDLAND & SCOTTISH RLY.

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MR. ROBERT LATHROP GORR has written to me from Iowa City, U.S.A., asking some questions which are of general interest to those abroad and at home in regard to British cars. I am pleased to answer these, because we want all the visitors that we can get to come and see our country, and also to buy British goods, when they can. His first question is, "Why have English cars such low h.p. ratings?" The answer is that tax rates are £1 per h.p. rating, and that insurance rates follow the road tax, so that practically most motorists have to pay £2 per rated h.p. They have also to pay 8d. per gallon tax on petrol (gasoline); consequently the great mass of motorists with incomes of a few hundred pounds a year buy cars of 8-h.p. to 12-h.p. rating, as they cannot afford to run larger ones. Hence British motor manufacturers cater for this market with cars having a low petrol consumption—40 to 32 miles per gallon—and a small road licence tax.

Question No. 2 is, "What is an average day's pleasure drive in miles in Great Britain?" This, of course, varies, as longer journeys are made in Scotland and Ireland than in England and Wales. But, while my American correspondent informs me that it is nothing for their motorists to get up and

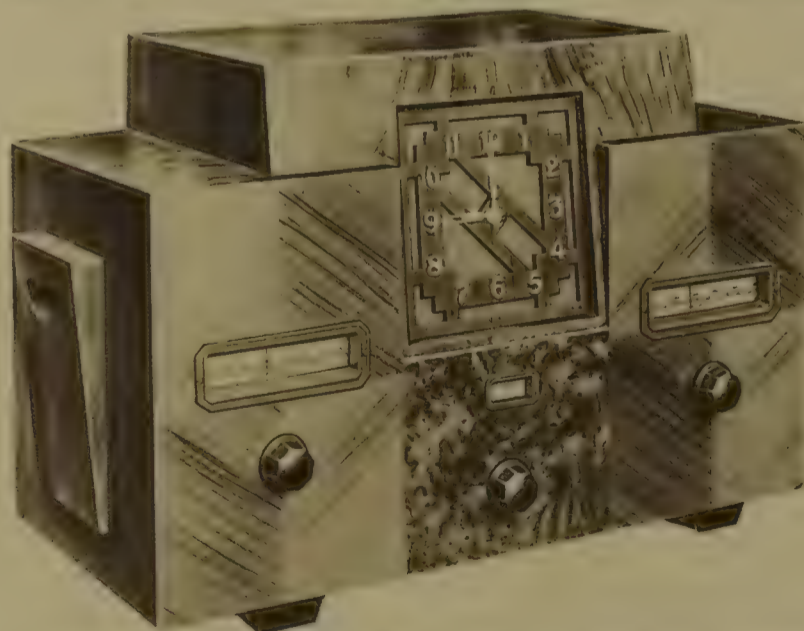


IN PICTURESQUE DORCHESTER, NEAR OXFORD: ONE OF THE NEW MORRIS OXFORDS EQUIPPED WITH BENDIX AUTOMATIC CLUTCH CONTROL, FREE WHEEL, AND (AS WITH ALL MORRIS MODELS) SYNCHRO-MESH FOUR-SPEED GEAR-BOX.

drive three or four hundred miles purely as an ordinary day's run for amusement seeing sights, I can tell him frankly that 150 miles or less is the average pleasure day trip of an English motorist. The reason is simple. Distances are small between places here, and the pleasure-seeking motorist can usually find change of scene and things to look at within a radius of 50 miles from home.

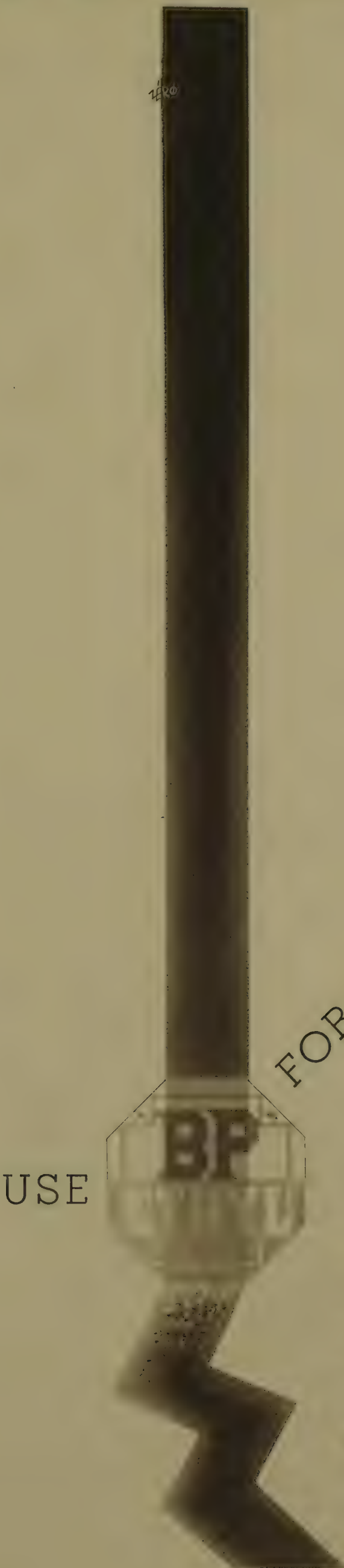
As for what we in England-style "powerful cars," it is usually taken to be horse-power ratings of over 20 h.p. to 40 h.p. with long wheelbases. While Ford cars were originally in that tax category before the 8 h.p. was built for the English market, they were not considered "powerful" in the large car sense, but the £21 road tax lost them the popular market here after the war. So while the new Ford V-eight-cylinder is a "powerful" car, with its high power-weight ratio, the lower-rated four-cylinder models are not considered in England in that category: which is the answer to that query.

Another question is about the speed at which private cars are driven. Here in England speed at the moment is a dangerous topic to write about, with a threatened 30 miles an hour limit on 50 per cent. (nearly) of the main roads of Great Britain. But British cars on the whole, whether 8 h.p. or 50 h.p., are proportionately faster than the U.S.A. vehicles, so that some are capable of speeds up to 90 miles an hour and over. But, as this country is densely populated, and the roads are seldom straight for more than 4 miles at a stretch, our average speeds, say, journeying from London to Edinburgh—400 miles—is about 35 miles an hour, with "bursts" at 50 m.p.h. up to the maximum speed of the car in use—about 70 m.p.h. for large and 65 m.p.h. for small cars.



A FAMOUS NAME IN BRITISH RADIO: ONE OF THE NEW HALCYON RECEIVERS, MOUNTED IN A CABINET OF TWO-TONED WALNUT, WITH AN ELECTRIC CLOCK IN THE SPEAKER GRILLE.

Our readers will recall the Halcyon wireless sets. Formerly one of the best-known types of set on the market, a new series of Halcyon receivers is now being offered for sale, designed to uphold in every way their former brilliant reputation. Particularly noteworthy is the tuning device, which indicates when the receiver is tuned in perfectly to the station required without a sound being heard. Automatic volume control is another feature that will surely please the average listener. Thereby all tendency to fading on the part of foreign stations is eliminated. At present, we are informed, Halcyon are producing two receivers, both "superhet" models adaptable for all usual A.C. voltages. There is a table model which sells for nineteen guineas, or, with the addition of an electric clock, as seen here, at twenty-one guineas.



USE

FOR ANTI-KNOCK

KNOCKING is a sign of faulty combustion in your engine, and may be due to a poor petrol. That is why "BP" Ethyl is the best cure for it. The Ethyl fluid in it controls combustion, and is the best anti-knock specific known; while the petrol itself, which comes from British owned wells in Persia, is first-grade, and as pure and volatile as can be obtained.

'BP' ETHYL
... not just ETHYL

VAPEX
(REG. TRADE MARK)
INHALANT

relieves
Hay Fever


Just when Summer joys are most alluring, Hay Fever claims its victims. The intense irritation prevents any pleasure out of doors. Vapex gives relief, whilst its regular use affords protection. Put a drop on your handkerchief each morning so that you inhale the vapour during the day.

Of Chemists 2/- & 3/-

V.S.T. THOMAS KERFOOT & CO., LTD.

How to Dress Well
on small payments that pass unnoticed in your monthly expenditure.
Open a Credit Account with Smartwear.
No deposit, no References required, even from non-householders. Write for Ladies' beautifully illustrated catalogue to


Smartwear Ltd
263-271 REGENT STREET, LONDON, W.1.
Phone Mayfair 6241-6.
And at Brighton, Birmingham, Belfast.



**YOUR CISTERN
IN THE ROOF**
supplied by BAILEY'S 'CALIBAN' RAM. Worked by falls of water as low as 3 feet given by running brooks. No running costs or attention.
SIR W. H. BAILEY & Co., Ltd.
Salford 5, Lancs.

NOVIO
TOILET PAPER
Rolls, Packets & Cartons **THIN**
—most economical. Soft
Sold everywhere. Strong
See the 'Lancet's' opinion, 27th July, 1937. Silky

BE TALLER! CLIENTS GAIN!
Increased my own height to 6ft. 3ins.
ROSS SYSTEM NEVER FAILS.
Fee £2 2s. Particulars (mailed privately)
2½d. stamp, **E. K. MALCOLM ROSS,**
Height Specialist, Scarborough,
England. (P.O. Box 11)



A TINY INSTRUMENT
BUT A GREAT AID FOR THE
DEAF!



OUR 30-DAY TRIAL will convince you that the **VIBRAPHONE** is the best by-test of all appliances for the relief of Deafness. Quite safe, non-electrical, practically invisible. No batteries, or wires, or any other attachments. Used by professional men. Write, phone or call for **BOOKLET** and details of **TRIAL OFFER.** Consultations 9-6.
VIBRAPHONE CO.,
22 Triumph House,
133, Regent Street, London, W.1.
Phone: Regent 5580.

For cleaning Silver, Electro Plate, &c.

"Goddard's"
Plate Powder

Sold everywhere 6/- 1/- 2/- & 4/-

Goddard & Sons, Ltd., Nelson Street, Leicester



THE CAMERA OF THE FUTURE
LISTS FREE
Phone Mayfair 0924547

WALLACE HEATON LTD.,
119, NEW BOND STREET, W.1.

A GREAT DISCOVERY OF SUMERIAN SCULPTURE.

(Continued from Page 776.)

been placed before the pedestal and a bitumen-lined drain fitted to its side, presumably to draw off libations. In the nearer shrine a row of square brick bases, two standing free and two against the walls, were placed in front of the pedestal as if to support statues or a screen. The exact meaning of such details has still to be carefully investigated, especially as these buildings are the first of their type to be found. The general character of the shrines is clear, and is corroborated by the extraordinary objects discovered in them.

These objects were neatly packed together and evidently buried with some care beneath the floor on either side of the pedestal for the god's statue. It is clear that this happened each time that the temple fabric was overhauled and repaired. On those occasions a new floor of stamped earth, from 4 to 20 inches above the level of the previous one, was put down, and votive offerings, temple furniture, and similar objects which were damaged or no longer required, but which could not be thrown away, since they had once been consecrated, were collected and buried beneath this new floor. The objects thus discovered are of a most extraordinary nature. Those found in the far shrine of Fig. 14 are shown in our Colour Plate on page 778; they suggest that the Great Mother Goddess was worshipped in this particular shrine; they included, for instance, such an essentially feminine object as a copper mirror. There was also found there a necklace of very large serpentine and alabaster beads, together with some stamp-seals; and a unique pectoral of green stone, engraved with a male figure surrounded by dogs and snakes. The style of engraving is entirely un-Babylonian, but recalls work of the Persian highlanders, whose snow-capped mountains are visible from Tell Asmar on a clear day. It is

interesting to note that the dogs seem to be Selukis (or Persian greyhounds), such as are still used for hunting gazelles (Fig. 13). Beside this was an ivory figure of the lion-headed eagle Imgi taking wing, symbol of the Lord of Fertility (top of Colour Plate p. 778). With the figure of Imgi was a small marble violin-shaped figurine of the Mother-Goddess, of the type known in the Cyclades early in the third Millennium B.C., a most unexpected object to find in Mesopotamia (middle of Colour Plate p. 778). But no doubt Transcaucasia and Anatolia are the original homeland of this type of mother-goddess statuette, and its occurrence at Tell Asmar proves that relations were kept up between our region and the mountains in the far north. Other objects include exquisite human figures cut out of mother-of-pearl and shell, and used as inlays in plaques of schist, into which they were fastened with bitumen, thus acquiring a dull, dark background which set off the delicacy of colour and carving to the best advantage. The hair of the figures was also picked out with bitumen (top corners and bottom of Colour Plate p. 777). Numerous fragments of magnificent goblets and bowls of veined serpentine or translucent alabaster lay mingled with quantities of small quartz pebbles and natural stones, which had no doubt been carried to the shrine by poor devotees as homage to the god, a custom still prevalent in certain parts of the Near East. A few pieces of sculpture were also found, including the fore-parts of bulls and rams with inlaid eyes, cut out to fit a dowel (left bottom corner of Colour Plate p. 778); these had served as terminals to the arm-rests of thrones; and this stone-work impressed us both by the excellence of its workmanship and a strangeness easily explicable in a level of culture hitherto almost unknown.

Nothing had prepared us, however, for the revelation in the second shrine of our temple of a group of no fewer than twelve complete statues (See Fig. 7), all in an unparalleled state of preservation, ranging in height from

12 to 30 inches. The most serious damage was only that of cracks due to the pressure of earth, which in the course of five millennia had piled above the spot where they lay packed together, so closely that this pressure had actually caused an impression of part of a marble statue to be left on the skirt of a softer statue (made of alabaster) below it. Here, for the first time, we obtained a full impression of the polychrome effect of Sumerian sculpture (Colour Plate p. 777). The faces were strongly set off by the black hair, to which bituminous paint was still adhering. The men wore long locks, hanging before the shoulders, and long wavy beards, cut square at the ends. The eyes were inlaid, the eyeballs being made of shell and the pupils of bitumen or lapis lazuli. The variety in the statues is extraordinary, and is not only caused by the diversity of subject; it is true that one represents a woman (Fig. 5) with elaborately plaited coiffure; and another a priest (Fig. 11) with shaven head and face. But most striking is the difference of sculptural achievement between the various members of the group. In some the attitude of prayer and humility is magnificently expressed (as in Fig. 10); in others the stone-cutter seems barely able to render the proportions of the human body (as in Fig. 2). There is a striking absence of that tradition of the workshops which in Egypt gives a character of competency even to mediocre work. There may be several causes for this wide diversity of quality and style; the early date of the work is one, the rarity of stone another, since even the work of pupils had an intrinsic value which made it marketable, while in Egypt the unlimited supply of limestone provided a cheap material for the detailed schooling which we know the sculptors to have undergone. On the other hand, our early Sumerian carvers worked their material with a boldness undreamt of in Egypt. The arms were cut free from the body, and so often also were the ankles and legs, which were thus made to carry the full weight of the heavy bodies without the help of a "back pillar." In

some cases the legs were therefore made unnaturally heavy (Colour Plate on page 777).

Three statues render superhuman beings, each without parallel among known Babylonian works of art. The smallest of the three is an incomplete figure of golden alabaster, anciently repaired after it had been broken in the middle (Figs. 3 and 4). It represents a bearded man with a large head-dress, hollowed like the head of a modern candlestick. It obviously formed a piece of temple furniture, and, as in the case of the three copper statues found some years ago at Khafaje, it seems that a mythical and not a human figure was thought appropriate to serve the god. Our figure kneels on both knees and is naked except for a girdle. An important detail, which we could not observe with precision in the case of the Khafaje statues because of the corrosion of the metal, is now clear: the Sumerians, in contrast with the Egyptians and with the Semites, did not practise circumcision.

The other two statues are equally unusual, and are the first Sumerian cult-statues ever found (Front Page and Colour Plate p. 777). One represents the great Mother-Goddess; a miniature figure of her son is let into the base. The other actually renders the Lord of Life (see also Fig. 12), to whom temples were dedicated here through many centuries: his emblems are engraved on the base of the statue: we see two ibexes and plants, symmetrically arranged, and between them the lion-headed eagle, Imgi; here alone, amongst all known representations, he is shown as not attacking the animals above which he hovers, since they, like himself, signify the god. This is the meaning, for instance, of the antelope and flowering twig incised in the exceptionally fine seal of serpentine cut in the shape of a lion's head (Fig. 17). The hands of the god and goddess, like those of some of the worshippers, hold a cup. Thus they are depicted as though partaking of a feast, which is often represented on plaques (Fig. 15) and on cylinder seals of later periods, and is elaborately described in the texts of Gudea and other rulers, a feast following the connubium of god and goddess which ensures the fertility of crops and herds during the twelve months to follow, and which is therefore the most important event of the religious year.

But though the attitude and dress of worshippers and gods may be similar, the impression which the statues make is entirely different in the two cases. It is totally inadequate to point out the most striking distinction, which consists in the unnatural size of the eyes of god and goddess, though it is true enough that they add to the impression of superhuman vitality and force which the god's statue especially evokes. The illustrations convey something of the success with which the ancient sculptor expressed his feelings of awe and veneration in the work of his hands.

OLD VATTED HIGHLAND QUEEN
SCOTCH WHISKY
Macdonald & Muir
DISTILLERS
PRODUCE OF SCOTLAND
LEITH GLASGOW LONDON

Your Guarantee.

THE WHISKY WITH THE BIG AGE
10 YEARS—(Guaranteed)
Product of the largest Independent distillers in Scotland

MACDONALD & MUIR, Distillers, LEITH; also GLASGOW and LONDON.

SCOTTISH HOLIDAY RESORTS

BALLATER—In Lovely Deeside. Bracing Climate. Magnificent Scenery. Golf, Tennis, Bowls, Trout Fishing, etc. Guide (14d.) from Secy., Dept. EH Improvements Assn., Ballater.

BANFF—On the Sunny Shores of the Moray Firth. Bracing Air. 18-hole Golf Course. Bathing, Tennis, etc. Excellent Fishing. Illustrated Folder free from Town Clerk, Dept. ES.

DUNFERMLINE—The ancient Capital of Scotland. Beautiful Parks and Flower Gardens. Abbey and Palace Ruins. Golf, Tennis, Bowls, etc. Guide free from Town Clerk, Dept. EL.

ELIE And EARLSFERRY. Record Sunshine. Low Rainfall. Stretches of Golden Sand. Safe Bathing. Golf, Tennis, Boating, etc. Guide free from Town Clerk, Dept. EE.

FORT WILLIAM—"Heart of the West." For Spring, Summer and Autumn Holidays. Exhilarating Climate. Bathing, Golf, Tennis, etc. Guide free from Town Clerk, Dept. EJ.

INNERLEITHEN—In the Tweed Valley. Agreeable Climate. Convenient Centre for Touring. Golf, Tennis, Bowls, etc. Guide free from Town Clerk, Dept. ET.

LEVEN—Bracing Resort on Fifeshire's Sunny Shores. Bracing Climate, Sandy Beach. Bowls, Bathing, Fishing. Excellent Golf, Tennis, etc. Guide free from Secy., Dept. EM, Advertising Comm., Leven.

MACDUFF—On Moray Firth Coast. High Sunshine Record. Low Rainfall. Two 18-hole Golf Courses. Tennis, Bowls, etc. Swimming Pool. Particulars from Town Clerk, Dept. EP.

NORTH BERWICK—For the perfect "open-air" Holiday. Dry, healthy Climate. Three Golf Courses. Fine Sands. Swimming Pond. Tennis, etc. Guide free from Town Clerk, Dept. EU.

PERTH—For a Glorious Highland Holiday. Fine Public Parks. Free fishing in River Tay. Good Accommodation. Guide free from Town Clerk, Dept. EC.

PETERHEAD—On Aberdeenshire coast. Clean, Sandy Beach. Safe Bathing and Boating. Two Golf Courses. Tennis, Fishing, etc. Rock Scenery. Guide free from Town Clerk, Dept. EK.

ST. ANDREWS—"The Golfers' Mecca," for Bracing and Invigorating Holidays. Large Bathing Ponds. Tennis, Bowls, etc. Guide free from Town Clerk, Dept. EN.

For Travel Information, inquire at Railway Offices and Agencies.

**PENNY A MILE
SUMMER TICKETS
ANY TRAIN ANY DAY**

They last longer



"VAN HEUSEN" Collars last longer than other makes, yet retain their smartness and freshness to the end. This is one reason for the popularity of "VAN HEUSEN" Semi-Stiff Collars. To this must be added their perfect fit, smartness and comfort—ensured by the fact that the material is woven to the natural curve of the neck.

1'3
EACH

Men who take a pride in their appearance wear

"VAN HEUSEN"
Semi-Stiff Collars
Reg'd Trade Mark

"Van Heusen" Collars are British Made, and are obtainable in white and striped designs, in various styles, from Outfitters everywhere.

Ask for VANTELLA Shirts to match all colours and designs of "VAN HEUSEN" Collars at 9/3 and 10/6 each.

HARDING, TILTON & HARTLEY, LTD.
Kinnaird House, Pall Mall East, S.W.1

ROYAL MAIL

"ATLANTIS"

CRUISING AT ITS BEST

JUNE 15 Tangier, Gibraltar, Barcelona, Villefranche, Lisbon. 14 days . . . Fares from **24 gns.**

JUNE 30 Copenhagen, Visby, Stockholm, Zoppot, Kiel, Hamburg. 13 days... Fares from **20 gns.**

Also Summer cruises to Norway, Iceland, Spitzbergen, etc.

EXCLUSIVELY FIRST CLASS. LIMITED TO 400 PASSENGERS TO ENSURE COMFORT. ONE SITTING AT MEALS. HOT AND COLD RUNNING WATER IN ALL CABINS.

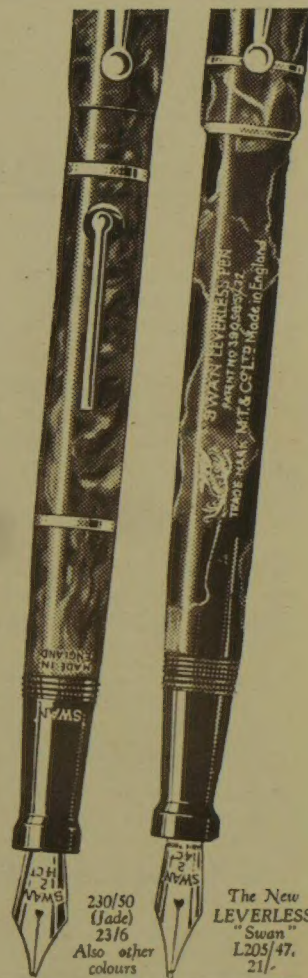
Write for Illustrated Folder.

ROYAL MAIL LINES, LTD. America House, Cockspur Street, London, S.W.1. Royal Mail House, Leadenhall Street, London, E.C.3. Southampton, Liverpool, Birmingham, Manchester, Cardiff, Glasgow or Local Agents.

It's twice
the pleasure
to write
with a 'Swan'

Writing should be easy—a light affair of putting one's thoughts on paper without effort. And it does not depend on the paper, it depends on the pen. That is why the "Swan" is the most popular pen to-day. It not only makes writing easier than ever before, but it is so beautifully made that it will last a lifetime—always a valued possession. Ask to see the latest models.

Obtainable of all Stationers and Jewellers. "Swan" Pens 17/6, 20/., 23/6 upwards. The New "Swan" LEVERLESS Pen 17/6 and 21/.. "Swan" Minors 10/6, 12/6, 15/.. In black or attractive colours. "Fyne-Poynt" Pencils to match from 5/.



"SWAN" PENS

Illustrated catalogue post free from Mabie, Todd & Co., Ltd., Swan House, 133 and 135, Oxford Street, London, W.1. Branches at: 79, High Holborn, W.C.1; 114, Cheapside, E.C.2; 95, Regent Street, W.1; and at 3, Exchange St., Manchester. "Swan" Pen Works: Harlesden, London. "Swan" Ink Works: Dingle, Liverpool.

THE PLAYHOUSES.

"THE DARK TOWER," AT THE SHAFTESBURY.

FOR a reason which the authors wisely did not attempt to explain, Jessica Wells had married Stanley Vance, whom they describe as "the world's louse." A most repulsive creature he was, and Mr. Francis L. Sullivan played him with a suave, sneering malignancy that was remarkably effective. Apart from a few bright minutes in the first act, when Jessica still supposed herself a widow, Miss Edna Best, in the rôle, had little to do save look as acutely miserable as a woman married to such a man naturally would be. Stanley Vance, returned from abroad, where he had been reported as killed in a bar-room brawl, quickly exercised that hypnotic influence over his wife that made her ready to follow him anywhere. He took advantage of this fact to settle himself on her relatives. Jessica was a famous actress, and in the second act Vance is killed by a mysterious financier who proposes to produce a play for her. It would be unfair to playgoers to say who the actor is who really plays the murderer, but it should be placed on record that it was an extremely fine performance, and undoubtedly deceived the entire audience. The opening scene, with its theatrical atmosphere, and some extremely impudent

comments on well-known people, was very amusing. Mr. Basil Sydney giving a most natural performance as the heroine's producer-brother. The second was equally effective, and if the third fell away slightly, it was not sufficient to rob this play of a considerable chance of success.

"LADIES-IN-WAITING," AT THE WESTMINSTER.

A group of six ladies and two female servants, for some not very probable reason alone in the house on the eve of a wedding, discover that the bride's rope of pearls has been stolen. A lady detective is quickly on the scene; discovers the pearls on the edge of a pond, as if the intention had been to throw them in. Also she discovers that the bride's wedding dress has been slashed to pieces, and poison placed in a carafe of water beside her bed. Later she discovers that the probable culprit has a mole on her right shoulder-blade; but, as all the characters very willingly display this particular shoulder to prove they possess no such mark, the clue is of no value. Very cleverly the audience is led to suspect all the characters in turn; even the heroine herself, for it is suggested that abnormality occasionally presents itself on the eve of a young's girl wedding. The interest is well sustained throughout, and from amongst an extremely capable cast, only the names of the

Misses Anne Grey, Edith Sharpe, Gabrielle Casartelli, and Clare Harris can be mentioned.

"The Royal Academy Illustrated," an indispensable annual for those who desire a permanent record of outstanding exhibits at Burlington House, has appeared again this year at the modest price of 2s. 6d. The 1934 edition contains some hundreds of reproductions from this year's exhibition, including portraits, landscapes, subject pictures, and sculptures by leading artists. All are beautifully printed in monochrome. "The Royal Academy Illustrated" is published (by authority of the Royal Academy) by Walter Judd, Ltd., 47, Gresham Street, London, E.C.2.

We desire to draw our readers' attention to an entertainment to be given shortly in aid of a very worthy object. This is the concert, arranged by the London Harbour Lights Guild on behalf of the Missions to Seamen, which will be held at 4, Seamore Place, W.1, on June 5 at 5.30 p.m., by kind permission of Jean, Countess of Inchcape. Her Royal Highness Princess Alice, Countess of Athlone, has graciously promised to be present. The following artists have consented to appear: Antonio Brosa, Helen Henschel, Harriet Cohen, and Joseph Hislop; while Ivor Newton will be at the piano.

**Come to
EASTBOURNE**
for
Britain's Premier
**CONCOURS
D'ELEGANCE**
Wednesday June 27

25

CLASSES

including class for
smartest ensemble

VALUABLE AWARDS
(Non-resident judges)

Last day for entries June 13

Entry Forms and full particulars from
Secretary, 21, Gildridge Road, or sent,
together with FREE OFFICIAL GUIDE
describing the numerous attractions of Eastbourne
from Dept. J.10, Information Bureau, Eastbourne,

VISIT SAN SEBASTIAN THIS YEAR

The foremost watering-resort of Spain, with the finest beach in the world. Charming situated in the Spanish Basque Country, *San Sebastian* possesses nature's two greatest attractions—*Mountains and Sea*. Ideal centre for excursions to Irun, Fuenterrabia, St. Jean de Luz, Biarritz, Zarauz, Deva, Loyola and the Pyrenees.

ALL SPORTS—EVERY AMUSEMENT

Living in Spain is cheaper than in any other country in Europe

For full particulars apply to—

SPANISH TOURIST SERVICE

(Pickfords),

205-206, HIGH HOLBORN,
LONDON, W.C.1

Telephone: Holborn 7091.

CENTRO DE ATRACCION Y
TURISMO,
SAN SEBASTIAN (SPAIN).

IN TUSCANY (ITALY).

On your way to Rome, remember to visit
MONTECATINI TERME The garden city with its miraculous thermal springs. All sports. Delightful social activities.
50% REDUCTION ON RAILWAY FARES.
FULL BOARD .. FROM L. 25 TO L. 75.

VERSILIA RIVIERA Only 30 minutes from Montecatini. A splendid beach, fifteen miles long, bordered with the largest pine forest on the coast, with high mountains in the background. All sports. Delightful social activities.
70% REDUCTION ON RAILWAY FARES.
FULL BOARD .. FROM L. 20 TO L. 60.
Florence, Pisa and Siena, the city of Mediaeval art, are only a few miles distant. 70% Reduction on Railway Fares. For information: Movimento Forestieri, Florence.

NICE ATLANTIC HOTEL

Newest First-class Hotel
BD. VICTOR-HUGO.
Central Situation.
Close to Sea and Casinos,
200 ROOMS.
OWN GARAGE. MODERATE TERMS.
Annexe: HOTEL ADELPHI
Rooms from 25 frs.

—NERVES—

If you suffer from neurasthenia, insomnia, irritability, or any other nervous trouble, however grave, **YOU CAN BE CURED.** Write to FANYAU Laboratories, Lille (France), for booklet which will give you most excellent advice on the treatment and relief of these maladies, or to the English Agent: J. BOULTON, Chemist, Folkestone

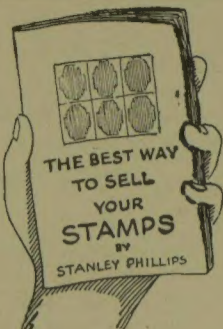
CONTINENTAL HOTELS.

BELGIUM	GERMANY—Continued.
Knoeke-Zoute-Palace Hotel —Facing sea and bathing. Near Tennis. Golf. Casino. Pension from 65 Frs. Tels.: Palace Knoeke. Tel. No. 8	Wiesbaden—Hotel Schwarzer Bock —First-class family hotel—300 beds—medical bath in the Hotel—Golf—Tennis—Garage—Pension from Mk. 8.
CHANNEL ISLANDS	Wiesbaden—Palast Hotel —First-class hotel opposite Kochbrunnen. Every possible comfort. Own bath—establishment. Pension from RM. 10.
Guernsey—Hotel Houmet du Nord —Facing Sea. Full licence. Close famous golf links. Colonials specially catered for. Apply illustrated brochure.	Wiesbaden—Hotel Rose , world-renowned Hotel. Patronised by H.R.H. Prince of Wales. Pension from 11 Marks.
Jersey—Links Hotel —On Royal Jersey Golf course. American Bar. Bathing, Tennis, 11 acres gardens. A.A. Apply for terms.	Wildbad—Hotel Quellenhof .—A famous hotel in a famous spa. Thermal baths. Trout-Fishing. Pension from RM. 10.
FRANCE	Wildbad—Concordia Hotel . Facing the Kurgarten, near Baths and Tennis. Garage. Full board RM. 8.—10.
Cannes—Hotel des Anglais .—Highest class residential hotel in large park. "Going to Cannes means staying at the Anglais."	ITALY
Le Touquet—Regina Hotel —Latest First-class Hotel on beach. Opposite swimming pool. Casino 200 yards. Moderate Rates. H. Mosesco, Manager.	Menaggio—Victoria Hotel —(1st class). Golf (18). Tennis. Bowling. On lake shores away fr. mn. rd. Guests mostly Brit. Pen. fr. 35 to 55 Lire (11/6 to 17/6)
Royat—Grand Hotel Majestic Palace —Private park of 10 acres. Tennis Courts near Thermal Establishment.	Stresa—Regina Palace —De luxe garden on lake. Tennis. Golf. Bathing. Orchestra. Garage. Rooms from 6s. Pension from 17s. Swiss Man.
GERMANY	SWITZERLAND.
Baden-Baden—"Bellevue" —The well-known family hotel in 5 acres own park. Most reasonable rates.	Axenfelds—Lake Lucerne—Palace Hotel —Excellent for Rest and Recreation—Golf—Tennis—Swimming. Diet. Pension from Frs. 14.
Baden-Baden—Brenner's Stephanie Hotel and Brenner's Park Hotel (Kurhof) next to the Casino (Baccara-Roulette), the swim. pool and 18-hole Golf.	Baden-les-Bains (near Zürich)—Grand Hotel —First-Class Cure Establishment for Arthritis. Large Park.
Baden-Baden, Holland Hotel , 150 beds, large own park. Close Casino. Personal management of proprietor: H. A. Rossler.	Geneva—The Beau-Rivage . Finest pos. on the lake, fac. Mt. Blanc. All mod. comf. Splen. Ter. with Open air Rstnt. All frmr. prices redcd. Rms. fr. Sw. Frs. 7.
Baden-Baden—Hotel Zähringerhof .—130 beds. Pension from RM. 8, or with private thermal bath from RM. 10.	Geneva—La Residence—First-Class Resid. All comf. Spl. Roof-gdn. Tennis. Open-air Restaurant. Marv. view on lake & mountains. Pen. from 12 Frs.
Bad Ems—State Hotels Kurhaus and Römerbad —The two leading hotels, same management. All comfort. Pension fr. RM. 9.50.	Geneva—The Regina —Up-to-date. On Lake. Centre Open Air Rest. overlooking Lake & City. Incl. Price 15s.; with private bath 17s. 6d.
Bad Nauheim—"Der Kaiserhof" —First-class hotel. Large garden facing baths and Kurpark. 150 rooms, 50 bath-rooms. Pension fr. RM. 11.	Geneva—Hotel Richemond . First-class family hotel, overlooking lake. Most up-to-date. Rooms from 7 Frs.
Bad Nauheim—Carlton Kurhaus —Strictly first-class. Best English clients. Homelike in any way.	Geneva—Hotel Victoria —Facing English Garden and Lake. Homelike, every modern comfort. Rooms from Frs. 4.50. Pension from Frs. 12.
Bad Nauheim—Hotel Augusta Victoria —Sited directly opposite the Baths. Park. Every comfort. Full pension from RM. 10.	Glin—Grand Hotel and Righi Vaudols (2270 ft.) —Ideal pos. L'rg Gdn-Pk., overlooking Lake of Geneva. Every comf. 1st-cl. Cuisine. Incl. trms fr. Frs. 12.
Bad Nauheim—Autors Hotel Prince of Wales —Family Hotel, preferred by Englishmen. All mod. comf. Mod. prices, excel. cuisine. Prop.: A. Leuner.	Gurnigel—Bernese Oberland —(3,900 ft. a.s.) Sum. & Wint. Grand Hotel, 1st-cl. 300 bdrms. bths. Diet. Forests, Tennis. Orch. Wkly. terms all incl. £5 7 0.
Bad Nauheim—Hotel Bristol —Directly opposite the Baths. Pension arrangements from RM. 9. —Manager: P. Bittong.	Lausanne—Lausanne Palace—Beau Site Hotels —De Luxe at reasonable rates. Excellent cuisine. Nicest position. Park, Garage, Private Tennis, Golf.
Bad Nauheim—Park Hotel —First class Home Comfort combined with excellent cuisine and service.	Lucerne—Carlton Hotel .—1st class. Finest situation on lake. Reasonable terms. Private lake baths free for guests. Park. Tennis. Garage.
Coblence—Hotel Riesen-Fürstenhof —First class. Terrace overlooking the Rhine. Full pension, 9 marks upwards; room, 4 marks upwards.	Lucerne—The National —Best location, direct on lake. All sports. Room from Frs. 8. Pension from Frs. 18. Director A. de Micheli.
Coblence—Koblenzer Hof —The leading hotel. Wonderful site facing Rhein. Garage. Rooms from RM. 4, with pension RM. 9.	Mürren—Grand Hotel & Kurhaus —Take your "Holidays in the Alps." Three Tennis courts. In June, Alpine Flora. Terms en pension, 18/-.
Dresden—Hotel Bellevue , the leading Hotel. World renowned. Unique pos. on the River, Garden-Park, Ter., Gar. Man. Dir., R. Bretschneider.	Vevey—Grand Hotel de Vevey —Large park with direct access to lake. Own beach, 2 Tennis. Boating. Incl. rate (pension) with bath fr.
Freiburg—Hotel Zähringer Hof —The leading hotel of the district; thoroughly first-class; 160 beds, 50 bath-rooms.	Vevey—Parkhotel Mooser .—Great comfort. Terrace overlooking lake. Pension Francs 12.50 upwards. Ch. Hauser
Leipzig—Hotel Astoria —The latest and most perfect Hotel bldg. Select home of intern. Society & Arist'cy. Mangd. by M. Hartung, Council of Com.	Zermatt (5,315 feet)—The 8 Sellaer Hotels —(1,000 beds). Pension rate from Frs. 9 and Frs. 12.50.

The Art of the Postage Stamp

By FRED. J. MELVILLE.

**FOR
THOSE
WITH
STAMPS
TO
SELL**



"THE BEST WAY TO SELL YOUR STAMPS" is a helpful new booklet which really does show you how to set about the often puzzling task of obtaining the best possible price for the stamps you have to sell.

A FREE COPY WILL BE GLADLY SENT TO ANYONE WRITING TO

STANLEY GIBBONS LTD
DEPT. 117, 391 STRAND
LONDON, W.C.2. Phone Temple Bar 1631

ESTABLISHED 1794.

PUTTICK & SIMPSON

Fine Art Auctioneers,

The Sir Joshua Reynolds Galleries,
47, LEICESTER SQUARE,
LONDON, W.C.2

have a separate department attending alone to
Sales of Rare

POSTAGE STAMPS

which are held regularly four days or more every month.

Messrs. PUTTICK & SIMPSON are pleased to inspect and give advice free of charge on any collection or single stamps sent to them for sale. Important sales are prepared in time to permit of bids being received from Foreign Clients.

Catalogues sent on application

Telephone: Whitehall 3716 (Two lines)

Established 1794.

WHITFIELD KING

for everything from a single stamp to a complete collection.

If you contemplate collecting Postage and Air Mail stamps, the most fascinating hobby in the world, you cannot do better than send for our free price lists.

Also ask for a specimen copy of the "Philatelic Bulletin," containing particulars and offers of all the latest and most interesting new issues. Published regularly every month. Annual subscription rs. 6d. post free to any address in the world.

WHITFIELD KING & CO., IPSWICH, ENGLAND.
ESTABLISHED 1869.

STAMPS

Fine Selection of the Rare Stamps of all countries sent on approval, at 9d. in the 1/- discount off catalogue prices.

G. G. Waitt, "The Outspan," Whitstable, Kent

COLLECTORS' BARGAINS

Fine Selections of BRITISH COLONIAL & FOREIGN STAMPS sent on approval at very moderate prices. Packets of all kinds. Specially recommended: 100 B. Colonials, 1/-; 150 Foreign, 1/-; 1000 all the world, 3/6; 2000 do. 8/6. Stamps in each packet all different.

MAJOR STANTON, Selsley, nr. Stroud, Glos.

AIR-POST stamps have been very much to the fore this month, partly owing to the widespread interest taken in the international Air Post Exhibition held at the Horticultural Hall last week. The vast array of different air-stamps from nearly every country other than Britain



A SUGGESTED AIR MAIL DESIGN FOR BRITAIN.

Academy and the first Air Post Exhibition may have contributed to the combination of air- and art-mindedness of visitors from the country and abroad.

The exhibition authorities themselves contributed quite a nice example of an air-post stamp appropriate to Great Britain. It shows an Imperial Airways liner approaching London over the Tower Bridge. In the frame surround, the balloon and pigeon typify the ancient forms of aerial mail. The stamps were engraved, and printed from rolled-in steel plates by the Institut de Gravure de Paris.

They introduce a method of real steel-plate intaglio printing new to this country, and one which should bring steel-plate printing within the range of practical use for our low-value stamps. The cylinder prints on dry paper, already gummed by a British process, and is so contrived as to give great economy in running costs, particularly in labour, speed, and saving of ink waste. Experts interested in examining the possibilities of giving Britain better stamps have been closely investigating this process at the exhibition.



ITALY: MERCURY ADOPTS THE FASCISTI EMBLEMS.

Brazil has produced a new 200-reis air-mail stamp in the Icarus design illustrated, printed in light blue. The printing is in a crude lithography.

In Budapest there has been a national philatelic exhibition on a large scale during the first fortnight of this month, and the Hungarian Postal Department has assisted in this event by providing a special printing of small souvenir sheets of one stamp each of the current 20 filler with the familiar portrait of the composer Liszt. As the border of the sheet indicates (to those who know the Magyar tongue), the exhibition marks the jubilee of the leading national philatelic society of Hungary.

From Italy also comes a set of four stamps issued for the Colonial Fair held at Milan last month. They are produced by photogravure in a design representing Mercury holding the Fascisti emblems as well as his caduceus. The values are 20 centesimi orange-vermilion, 30c. deep-green, 50c. indigo, and 1.25 lire deep-blue.

Roumania, having just had an exhibition of domestic works, took the occasion to provide a small set of three photogravure stamps of 1, 2, and 3 lei to commemorate it.



ST. HELENA: A STAMP SHOWING FOUR SOVEREIGNS.

The designs embody many local subjects, which tell a story far too long for this chronicle. I merely give the titles: 1/2d., Lot and Lot's wife; 1d., Plantation scene, and portraits of William IV., Queen Victoria, Edward VII. and King George V.; 1 1/2d., The four Sovereigns and map of the island; 2d., Four Sovereigns and scene, The Quay; 3d., James Valley; 6d., Four Sovereigns and view of Jamestown; 1s., View of Mundens; 2s. 6d., St. Helena with halo and cross; 5s., High Knoll; 10s., Four Sovereigns and Colonial badge.

The new Rajah Brooke stamps for Sarawak, heralded some months ago, have now appeared, and present a very good portrait of H.H. Sir Charles Vyner Brooke.

Enthusiasts who wish to know how to sell stamps would do well to acquire from Stanley Gibbons Ltd., 391, Strand, a free copy of "The Best Way to Sell Your Stamps."



BRAZIL: THE AERONAUTICAL CONGRESS STAMP.



ROUMANIA: THE "IDEAL HOME" EXHIBITION STAMP.



SARAWAK: THE RAJAH BROOKE'S PORTRAIT ON THE NEW STAMPS.

RARE BRITISH COLONIALS

are my speciality.

The ideal method of collecting is to have one of my approval selections of rare British Colonials beside your own collection.

SELECTIONS SENT ON APPROVAL TO ANY PART OF THE WORLD.

The cheapest dealer in the World for British Colonial Rarities is:

T. ALLEN,

5, Blake Hall Road, Wanstead, London, E.11

'Phone: Wanstead 2412

POSTAGE STAMPS FOR COLLECTORS

GREAT BRITAIN, 1913 1/2d. and 1d., S.G. 397 and 398, mint 4/6
1924 Wembley, mint block of 4, 1d., at 6d.; 1 1/2d. at 1/-
1925, ditto, 1d. at 3/-; 1 1/2d. at 4/-
ASCENSION ON ST. HELENA, complete set, in superb used blocks of 4 ... 170/-
GAMBIA, 1922-27 3/- slate-purple, S.G. 139, mint block of 4 of the greatest rarity. Underpriced in Gibbons £6 15/-
GIBRALTAR, 1889 75c. on 1/-, a complete mint pane, of 60. Rare item ... £15
1901 2/-, wmk. Single C.A., S.G. 52, mit block of 4 90/-
JAMAICA, 1919, the unissued 6d. "Slavery," overprinted Specimen, wmk. Script superb mint ... 100/-
1919, a mint copy of the same stamp, but with Mult. CA wmk. This copy is very slightly rubbed on surface ... 75/-
NEWFOUNDLAND, 1910 1c., mint pair, imperf. between, S.G. 109a, mint and rare ... 170/-
1933, Air Mail Issue, set of five Die Proofs in black, and five Die Proofs in issued colour. These proofs are of great rarity, and I can offer the two sets (10 proofs in all) for ... £45
SOUTH AFRICA, 1926 1/2d. and 1d., in mint tête-bêche pairs. S.G. 30a and 31a. Only very few pairs exist. Price for the two pairs ... £50
1914-15 1/- Postage Due, S.G. 107, mint block of 4, rare in blocks ... 75/-

I shall be glad to forward any of the above for inspection.

HARRY NISSEN

216, Walm Lane, London, N.W.2

(And 6, Bloomsbury Street, New Oxford Street, W.C.1)

Telephone: Museum 5182.

The "ARTHUR HIND" Collection

Messrs. H. R. Harmer are pleased to announce that the first few sales of this celebrated collection have been very successful. Many high prices have been realised, the pair of unused 12d. Canada, that was illustrated in our last advertisement, realising £1,400. The next portion of the Hind Collection to be offered is the Asia section, including India and States, which is to be sold on

May 28th, 29th and 30th.

Although Messrs. Harmer's are holding these Hind Auctions every few weeks, their weekly auctions are continuing as usual, and stamps and collections for inclusion will receive the same attention that is always given by

THE BOND STREET STAMP AUCTIONS

conducted by

H. R. HARMER,

The World's Leading Stamp Auctioneer

131-134, New Bond Street, London, W.1

Telephone: MAYfair 0218-0219.

"DUGGIE NEVER OWES"

*a clean sheet
for over a
quarter-century*

Douglas Stuart

IS WAITING TO OPEN AN ACCOUNT WITH YOU

STUART HOUSE · SHAFTESBURY AVENUE LONDON